

ANNUAL REPORT
OF THE
ARCHÆOLOGICAL DEPARTMENT
OF
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



1329 F.
1919-20 A.D.

CALCUTTA
BAPTIST MISSION PRESS

1922

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*Proceedings of the Government of His Exalted Highness the Nizam
in the Judicial, Police and General Departments—(Archæology).*

No. $\frac{3}{1}$ (Miscellaneous) of $\frac{1331 \text{ Fasli}}{1921 \text{ A.D.}}$

DATED, HYDERABAD (DECCAN), $\frac{15\text{TH BAHMAN, 1331 FASLI}}{18\text{TH DECEMBER, 1921}}$

SUBJECT.

Review of the Report on the working of the Archæological Department for the year 1919-20 (1329 Fasli).

Personnel.—Mr. Ghulam Yazdani was in charge of the Department during the year. He was granted three months' privilege leave, but work of an important nature was sent to him for disposal during that period.

Tours.—The Nazim visited Warangal, Gulbarga, Nanded and Aurangabad and inspected important conservation works, which had been in progress there. He also went to Bombay for a short time, with the permission of Government to confer with the Director General of Archæology regarding the engagement of an expert *restaurateur* for the paintings of Ajanta.

Conservation.—Considerable progress was made during the year under review in repairing the monuments in the Aurangabād, Bidar and Osmanabād districts. The conservation of the Mahādeva temple at Ittagi and Nawalinga Temple at Kukkanūr (Raichūr District), which was going on systematically for the last two years was completed. The principal buildings in the Daulatabād Fort were also repaired during the year. The work has met with the full approval of Sir John Marshall, who visited the fort in January (*Isfandār*).

In the Aurangabād District the conservation work, which has been going on at Pitalkora and Ghatotkach since 1327 Fasli (1918 A.D.), was also completed. The repairs to the Madrasah of Mahmud Gāwan at Bidar are still in progress. The tombs of Ibrāhīm Barīd and Sultān Bahmanī at that place, which were in ruins, have been put in order. Professor A. Foucher paid a second visit to Ajanta with a view to completing his examination of the Buddhist stories depicted in the paintings. He stayed for a couple of months, during which time he was able to discover new *jatakas* and also to improve upon the identifications made by previous scholars. As the publication of the *Guide to Ajanta*, which Professor Foucher is compiling for the Department, will take some time, he drew up a preliminary report in French, which has been translated into English and published in the *Journal* of the Hyderabad Archæological Society for 1919-20.

Professor Foucher has suggested that, pending the preparation of the copies of the paintings of Ajanta by the three-colour process, faithful tracings of the outlines of the pictures may be prepared. Government have approved of his proposals: a special establishment has been entertained for the purpose, and

the work is progressing under the supervision of Mr. Sayed Ahmed, the Curator of the Caves.

Excavations.—No new operations were carried out during the year, but the ancient town of Peitun (Pratisthana) has been selected for future work in this direction, as being the best place to throw light on the history of the Andhra kings.

Epigraphy.—The permission of the Government of India was obtained regarding Mr. H. Krishna Sastri's editing the Canarese inscriptions of Munirabad for the *Hyderabad Archaeological Series*. Mr. Sastri has visited the place and the monograph will, it is hoped, be shortly completed. Another monograph, on the Chalukyan inscriptions of Nāgaī, which was entrusted to the late Dr. Fleet, but which could not be prepared owing to his ill-health and subsequent demise, is now being prepared by Mr. Krishnamacharlu, Assistant Epigraphist to the Government of India. In the domain of Muslim epigraphy materials for a fourth essay on the inscriptions of the Qutb Shāhī dynasty are being collected. This essay will consist of the inscriptions in various towns of the Qutb Shāhī kingdoms outside the capital. Forty inscriptions of the Mughal kings have been copied in the Bir District, during the year and it is the intention of the Nazim to publish them in the next number of the *Epigraphia Indo-Moslemica* (1919-20). Two more essays, one on the inscriptions of the Qandhar Fort, relating to the Nizām Shāhī and Mughal kings, and the other on the inscriptions on the Daulatabād Fort, belonging to the Tughlaq and Bahmanī dynasties, were contributed to the above *Journal*, during the year under review.

Numismatics.—2,320 coins were acquired for the Hyderabad Museum during the year: of these 1,746 (605 of silver and 1,141 of copper) were purchased, fourteen were received in exchange from the Bikanir State and the rest (560) were received from various Government officials as Treasure Trove acquisitions. The coins that have been purchased cover a vast period in the history of India. The majority of the coins that have been acquired as Treasure Trove are valuable ones belonging to mints rarely represented in the cabinets of either the museums of India or elsewhere. A detailed article on the coins, acquired by the Department, is being compiled by the Curator of the Hyderabad Museum for publication in the next number of the *Journal* of the Hyderabad Archaeological Society.

Museum.—The Hyderabad Museum made satisfactory progress under the able management of Mr. Streenivas and a large number of antiquities and specimens of art and industry were acquired during the year. The scheme submitted by Mr. Streenivas is receiving the attention of Government.

Hyderabad Archaeological Society.—Owing to the retirement of Sir Stuart Fraser, K.C.S.I., the Hon'ble Mr. C. L. S. Russell, I.C.S., was requested to accept the office of President of the Society. He has kindly agreed to act in that capacity.

A number of the *Journal* of the Society, which contains a most interesting article by Monsieur A. Foucher on the identification of the *Jalakas* depicted in the Ajanta paintings, is in the press and will be published shortly.

Publications.—The Department published the *Annual Report* for 1328 Fasli (1918-19) during the year and the Nazim in his capacity, as Epigraphist to the Government of India for Muslim Inscriptions, contributed three essays on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica* (1919-1920) and in addition to that he has edited the '*Amal-i-Ṣālih (Shāh Jahān Nāma)*', Fasc. V.

Photographs and Drawings.—Seventy-four photographs were taken and a drawing of the frieze of cave III of Aurangabad was also prepared.

Expenditure on Conservation and Maintenance of the Department.—The expenditure on the conservation and survey of monuments amounted to O.S. Rs. 40,220 as against O.S. Rs. 56,414 in the previous year. The expenditure on the maintenance of the Department amounted to O.S. Rs. 22,380 as against O.S. Rs. 20,141 in the previous year.

Conclusion.—The Report under review is a lucid statement of the year's work and indicates as usual the scholarly enthusiasm with which Mr. Yazdani has performed his duties. His Exalted Highness' Government are pleased to record their appreciation of his services.

(By Order)

ZOOLCADER JUNG,

Secretary to Government, Judicial, Police
and General Departments.

Copy forwarded to :—

1. The Assistant Minister Peshi to His Exalted Highness the Nizam.
2. The Secretary to the President, Executive Council.
3. The Secretary to Government, Political Department.
4. The Secretary to Government, Financial Department.
5. The Secretary to Government, Revenue Department.
6. The Secretary to Government, Public Works Department.
7. The Nazim of Archæological Department.
8. The Superintendent of Government Press, for publication in the *Jarida*.

No. 158 A.

FROM

G. YAZDANI, ESQ., M.A.,
Nazim, Archæological Department.

TO

THE SECRETARY TO GOVERNMENT,
Judicial, Police and General (Archæological) Departments.

Dated Hyderabad (Deccan), the 14th June, 1921.

SIR,

I have the honour to submit herewith two copies of the Report on the working of the Archæological Department for the year 1919-20 A.D. (1329 Fasli).

I have the honour to be,

SIR,

Your most obedient servant,

G. YAZDANI,

Nazim.

Annual Report of the Archæological Department, His Exalted Highness the Nizam's Dominions for 1919-20 A.D. (1329 F.).

On the 27th *Ardibihisht*, 29 F. (31st March, 1920) the second extension of my *Personnel*. service in the State expired, but H.E.H.'s Government, under *Farmān* issued on the 5th *Şafar* 1338 H. were pleased to ask the Government of India for a further extension of my services for a period of two years—28th *Ardibihisht*, 29 F. to 27th *Ardibihisht*, 31 F. (1st April, 1920 to 31st March, 1922). The latter Government, in considering the proposal of H.E.H.'s Government, have suggested that, as long as I was a lent officer in Hyderabad, the officer acting in my place in Bengal could not be made permanent. Further, as I have been a lent officer for over six years, H.E.H.'s Government may kindly consider the desirability of offering me a permanent appointment in the State. The suggestion made by the Government of India is now being considered by H.E.H.'s Government.

Owing to a surgical operation on my hand, I was on privilege leave for three months, but work of an important nature was disposed of by me during the period.

My tours extended to Warangal, Gulbarga, Nanded and Aurangabad *Tours*. Districts and, by the special permission of Government, I went for a few days to Bombay in order to confer with the Director-General of Archæology regarding the engagement of an expert *restaurateur* for the paintings of Ajanta. The details of my tours are given in my diary published herewith (Appendix B).

I visited Warangal and Gulbarga in the company of A. Hydari, Esq, who, *Conservation*. in the course of his inspection of the work carried out at these places, made several valuable suggestions regarding the conservation of monuments. At the Hanamkonda temple he remarked that the tablet of the well-known inscription should be protected against the inclemencies of weather either by the building of a small pavilion with openings on all four sides in the pillar-and-lintel style, or by the extension of the porch where the tablet is fixed. At Gulbarga he recommended the conservation of two tombs, one reported to be the sepulchre of the founder of the Bahmani dynasty, 'Alā' u-d-Dīn Ḥasan Gangu, and the

¹ In *J.A.S.B.*, 1904 (Special Number, pp. 1-4), Lieut.-Col. W. Haig has discussed the origin of the cognomen Bahmani and arrived at the conclusion that the title has no connection with the caste-name "Brahman"; but is derived from the old Persian name Bahman which was borne, as a title, by the founder of the dynasty. The clear statement of Firishṭa, which is given below, regarding the fictitiousness of the pedigree of 'Alā' u-d-Dīn,

other described as the mausoleum of the still more important historical person, the renowned *Chānd Bibī*. These tombs bear no inscriptions, and, as contemporary history also throws no light on their provenance, the identification of the tombs, based merely on the report of *mujawirs*,¹ whose imagination feels no restraint in inventing stories for the edification of their patron saints, is doubtful.

In the Great Mosque of the Gulbarga Fort the very heavy frames of the wire screens recently inserted in the windows of the large dome by the Public Works Department offend the eye. They should be replaced by lighter frames, which may be inserted near the outer edge of the thickness of the dome so as to be unnoticeable from inside the mosque.

In the Aurangabad District a further sum of Rs. 903 was spent to bring to a close the conservation work which had been in progress at Pitalkhora since 1327 F. (1918 A.D.). The repairs done to the *chaitya* cave and the adjoining *viharas* comprise—(1) the insertion of neat ashlar masonry props in place of the original pillars which had entirely decayed; (2) the repair of the walls of the side aisles of the *chaitya* which had been undermined by the constant accumulation of rain water; (3) the entire removal of the silt and such débris as did not necessitate the use of dynamite; and (4) the thorough drainage of the caves. These measures it is hoped, will stop the caves from falling into further ruin.

As a result of our operations it has been possible now to examine and take measurements of the two *viharas* which are excavated at the western end of the series. To begin from the westernmost cave, it consists of a hall measuring 31' by 26'2" and of thirteen cells, five of which are in the back of the cave and four on either side of it. The cells are of uniform size and each measures 8'×5'3". In the hall over the doors of the cells the only ornamentation comprises a band of imitation rail carved in relief. The front of this *vihara* has entirely fallen down and a great mass of boulders obstructs the exterior view of the cave.

The second cave from the west is again a *vihara* of exactly the same plan and dimensions as the first and having the same number of cells round the hall. The cells of the second *vihara*, however, are a little larger than those in the first

and the unanimous opinion of all Persian historians that the appellation Bahmani was taken by the king out of compliment to his master, Gangu, the Brahmin, upset the opinion held by Colonel Haig.

Firishta's Statement.

"It has been asserted that he ('Alā'u-d-Din) was descended from Bahmun, one of the ancient kings of Persia, and I, the author, have even seen a pedigree of him so derived in the royal library of Ahmudnuggur; but it was probably only framed after his accession to the throne, by flatterers and poets, for I believe his origin was too obscure to admit of its being traced. The appellation of Bahmuny he certainly took out of compliment to his master, Gungoo, the Brahmin, a word often pronounced Bahman."

The title Bahman Shah mentioned in the Gulbarga mosque inscription and also given on the coins of the dynasty is in my humble opinion the most appropriate appellation which the courtiers of 'Alā'u-d-Din, could suggest for him, taking into consideration the king's sense of gratitude to the Brahman, Gangu, and the identity of the Persianised form, Bahman, of the caste-name Brahman, with the name of the great Persian king Bahman, son of Isfandiyar. In Gulbarga there is to this day, a street called Bahmanipura, where the majority of the residents are Brahmins and some of them describe themselves as the descendants of Gangu.

¹ *Mujāwir*, servant of a shrine, custodian.

cave measuring $9'4" \times 6'2"$. Each cell has a pair of beds, carved in rock and arranged at right angles to one another. The size of the beds, is $6'9" \times 2'6"$. The floor of the cells has been kept higher than that of the hall and there is a step ($1'10" \times 1'3" \times 8"$) in front of each cell in order to make access easy to its interior. There are remains of coloured plaster on the ceiling of the *vihara* which show that it was once painted.

The third cave from the west is the well-known *vihara* with the figures of winged animals, which have been fully described by Fergusson and Burgess in the *Cave Temples of India* (pp. 242-46). The fourth cave of the series is a *chaitya*, which is also described in detail in the above publication. To the north of the *chaitya* there are the remains of a *vihara* which is the last excavation of the series in the northern face of the hill. In the south-eastern face of the rock there are several minor excavations, and some of them contain *dagobas*. One of them is divided into two apartments, the *dagoba* chamber measuring $10'8" \times 7'10"$ and the outer room $18' \times 14'6"$. The outer room has a band of carving which represents the sacred rail.

At Ghatotkach a sum of Rs. 900 was spent during the year in order to repair and clean the *vihara* there.¹ Bats which were a great nuisance in this cave, have been completely destroyed now, and an automatically closing door fitted with panels of expanded metal ($\frac{1}{8}"$ mesh) has been set up at the entrance to the cave.

In last year's Report a reference was made to H.E.H.'s Government's sanction to a second visit of Professor A. Foucher to Ajanta in order to complete his examination of the Buddhist stories delineated in the paintings. The Professor came over to Ajanta in the beginning of February and stayed there for a couple of months, during which time he was able to descry several new *jatakas* and also to improve upon the identifications of previous scholars. The result of his researches will be embodied in a "Guide to Ajanta" which he is compiling for the Department; but as the publication of the "Guide" will take some time, M. Foucher, as a provisional measure, has sent on to me a preliminary report on the identification of the paintings. This being in French I have availed myself of the courtesy of Mrs. M. S. A. Hydari, who has kindly translated the entire Report into English for the benefit of Indian readers in general and of the Hyderabad public in particular. The English translation is published in the *Journal of the Hyderabad Archaeological Society* for 1919-20.

As a result of the careful study of the paintings of Ajanta, Professor Foucher has also suggested that, pending the preparation of the reproduction of the paintings by the three-colour process, faithful tracings of the outlines of the pictures may be prepared. He has observed that the technique adopted at Ajanta, with perhaps a few exceptions, is 'a bold red line drawing on the white plaster, which gives all the essentials with force or delicacy, as may be required, and with knowledge and intention.' The tracings of this bold red line drawing, published as illustrations to the "Guide," would not only help the untrained eye of the ordinary tourist to follow the darkened and often

¹ For a description of the building see *Cave temples of India*, by Fergusson and Burgess, pp. 346-47.

confusing lines of the paintings, but would also enable readers abroad to get acquainted with the way in which the artists of Ajanta understood drawing, perspective and composition.¹

As to the preparation of the tracings Monsieur Foucher thought that Mr. Sayed Ahmad, Curator of the Ajanta Caves, was quite competent to execute the work, and, if he were assisted by one or two draughtsmen, the work could be expedited. H.E.H.'s Government have been pleased to accord sanction to the proposals of M. Foucher and also to the appointment of two draughtsmen on a salary of Rs. 125 p.m., as Mr. Sayed Ahmad's assistants, for a period of one year. Further, in appreciation of Mr. Sayed Ahmad's work as Artist-Curator of Ajanta, Government have raised the scale of his salary from Rs. 125 p.m. to Rs. 200-10-250 p.m.

Another important work accomplished during the year under report in the Aurangabad District is the conservation of the principal buildings in the Daulatabād Fort. The several gateways on the main road of the Fort have been thoroughly cleared of vegetation and their loose masonry fixed. Neat *muram* paths have been laid out to the Jāmi' Masjid, the Hāthi Hauz (Elephant Tank) and the Hammāms (Baths), and all these structures have been thoroughly repaired. The operations of cleaning and repairing have been carried out inside the citadel on a still more extensive scale, and the bastions and walls which were in need of repair have been properly treated. Sir John Marshall visited the Fort in the second week of January (*Isfandār*), and he was pleased to express his full approval of the work carried out in the Fort.

The humble grave of Aurangzeb's victim, Abul Hasan Tānā Shāh, the last ruler of the Qutb Shāhi dynasty, often excited feelings of sympathy and tender sorrow in the heart of the visitor owing to its somewhat humble surroundings. In order to show proper respect to the last remains of this monarch, whose fortunate ancestors are buried in magnificent tombs at Golconda, the Department has now built a platform of chiselled masonry round the grave and also erected a balustrade of *jālī* work along the margin of the platform. The original brick and lime grave has however not been disturbed, although it is intended to arrange, in consultation with the Ecclesiastical Department, for the provision of a suitable pall.

The First Taluqdar of Aurangabad had invited my attention to the repair of the halls originally used as arsenals in the Antūr Fort. In February (*Farwardīn*) I took the opportunity of visiting the Fort, and discovered four inscriptions of the Nizām Shāhī dynasty there. Antūr is 58 miles north-west of Aurangabad, but the easiest way to approach it is from Kajgāon, a small station on the main line of the G.I.P. Railway. The Fort is 18 miles S.E. of Kajgāon, and country tongas can be obtained locally through the Patel of the place. At the Fort itself there is nice ground for camping and pitching tents; but as the ascent of the Fort is very precipitous, so for the sake of convenience in obtaining

¹ For the full particulars of Professor Foucher's scheme see Appendix A. This Report also contains a most interesting article by Prof. Lorenzo Ceconi, in which he has discussed the technique and artistic features of Ajanta paintings (Appendix B.).

provisions, officials generally prefer to camp at the village of Nagad, 3 miles north-west of the Fort.

The Fort is built on a high cliff of the range of hills, which divide the Deccan plateau from the plains of Khandesh. The only way up from the plains is a winding foot track passing like a serpent round rough boulders and steep rock, which under no circumstances would have offered a safe climb to the assailants of the Fort. The total distance from the foot of the hill to the first gate of the Fort is nearly two miles and the walls and bastions are so built that the garrison could destroy the assailants by musket shots, or even by rolling down heavy stones at any point of the ascent. Along the foot track half way up there is a small mosque consisting of a hall with three arched openings. The roof of the hall has fallen down, but the walls are intact and enclose a space 25 ft. by 14 ft.

The first gateway of the Fort is called the Bhairava Darwaza. It has a vaulted roof and guard rooms on either side of the passage. The approach from here to the second gateway consists of a paved walk which has several turnings and flights of steps. The arrangement of the walls of the Fort here suggest the idea of barbicans in Mediæval European Forts. Near the first gateway there are two water cisterns which are connected with natural springs. The water of the cisterns, it is maintained, does not dry up even in the worst droughts.

The second gateway has a large inscription tablet fixed on its outer side which records that the gateway was built by Farhād Khān in 1035 H. (1626 A.D.), during the reign of Burhān Nizām Shāh (III) and the administration of Malik 'Ambar.¹

Col. T. W. Haig whose lists of the Musalman dynasties of the Deccan are by far the most reliable and complete, has omitted the name of this king and apparently mixed up his reign with that of Murtaẓā Nizām Shāh II.² The name of Burhān Nizām Shāh (III) is, however, preserved in the *Basātinus-Salāṭīn*, where it occurs in connection with the events of the reign of Muḥammad 'Ādil Shāh (1628-1656 A.D.).³ Col. Haig has fixed 1603-1630 A.D. as the

¹ My reading of the text of the inscription is given below:—

Text.

- (1) در دولت شاه عادل خسرو کامل ظل الله سليمان جاء خلايق پناه السلطان برهان نظام شاه *
- (2) خلد الله ملكه و سلطانه و افاض على العالمين بركة و احسانه بامر مريد مالك البحر مملكة ... ملك *
- (3) عتبر دام عزة و اقباله شد باني اين درگاه عليه خان عالي نشان ... الاعيان شجاعت نشان ناصر الغوايين في ...
- (4) ناصر فرهاد خان دام عزة در تاريخ سنه خمس و ثلاثين و الف مجرة النبي على مشرفها الصلوة و التحية *

Translation.

In the reign of the just king, the accomplished ruler, the shadow of God (in the world), the one possessing Solomon's dignity, the refuge of people, the Sultān, Burhān Nizām Shāh—may God perpetuate his kingdom and majesty, and may God pour his (the king's) blessings and benevolence over the world! (and) by the order of the one helped by the lord of the land and the sea, kingdom, Malik 'Ambar, may God preserve his glory and honour, this high gateway was built by the exalted Khān, of nobility, the valourous, the supporter of the Khāns of the Nāṣir Farhād Khān—may his honour ever last! in the year 1035 of the (era of the Migration of the Prophet)—may blessings and benediction be upon the founder (lit. the exalter) of the era!

² *Historic Landmarks of the Deccan*, p. 236.

³ *Basātin* (Hyderabad ed.) pp. 286-96.

period of Murtaza Nizām Shāh's (II) reign; but in 1019 H. (1610 A.D.) we find bitter enmity between him and Malik 'Ambar', and, as another inscription in the Fort dated 1019 (1610 A.D.) gives Burhān Nizām Shāh's name as that of the reigning king, it is very likely that in that year Malik 'Ambar set up the latter monarch and deserted the cause of Murtaza Nizām Shāh II. The *Basātinu-s-Salāṭīn* mentions the name of Murtaza II up to events of the year 1020 H. (1610 A.D.) which shows that the king continued to assert his claims up to that time¹; but later on we have the name of Burhān Nizām Shāh (III) continuously mentioned in that book until Mahābat Khān's expedition to conquer the Fort of Daulatabad in 1041 H. (1631 A.D.).² In connection with this event the *Basātin* records that Burhān Nizām Shāh had died a natural death, or through the hands of Faṭḥ Khān (son of Malik 'Ambar) who subsequently placed the royal crown on the head of the deceased king's young son Husain, who was only seven years old. Khāfi Khān mentions the death of a Nizāmu-l-Mulk at the hands of Faṭḥ Khān in 1040 H.,³ which authenticates the fact that Burhān Nizām Shāh III died in 1040 H. (1630 A.D.). The correct dates of the last three kings of the 'Imād Shāhi dynasty are therefore, as follows:—

Murtaza Nizām Shāh II, 1603–1610 A.D.

Burhān Nizām Shāh III, 1610–30 A.D.

Husain Nizām Shāh (son of Burhān), set up by Faṭḥ Khān in 1630; taken prisoner by the Mughals in 1632.

To resume the description of the Fort. Passing beyond the second gateway the visitor on the right side notices the remains of a house which originally was the residence of the Keeper of the Fort. Further up there is a fine tank (300 ft. by 150 ft.) with steps and walls of dressed masonry. At the southern end of the tank there are the ruins of a palace which consists of several apartments with small gardens and water-channels. At the north-western corner of the tank a small mosque is built which consists of a single hall with three arched openings towards the east. The central opening is a broad squat arch much wider than the two side ones. The interior of the hall measures 23' by 12'. In the prayer niche there is an inscription which records that by the order of Malik 'Ambar one Ismā'il Husain built this mosque in the reign of Burhān Nizām Shāh III.⁴

¹ *Basātin*, p. 270.

² *Idem*, p. 271.

³ *Ibid.*, p. 296.

⁴ *Muntahab-l-Iuhāb* (Bibl. Ind.), Vol. I, p. 461.

⁵ My reading of the text of the inscription is as follows:—

Text.

الله كافي

(1) در دور اشرف مایون ظل اله برهان نظام شاه (2) خاد الله ملکه و سلطانہ بامر موبد دین عقیقین پیغمبر

(3) ملک عبیر شد بانی مسجد از بهر ثواب دارین اسمعیل حسین *

Translation.

GOD IS SUFFICIENT

In the glorious and auspicious reign of (the king), the Shadow of God, Burhan Nizām Shāh—may God perpetuate his kingdom and majesty! Ismā'il Husain in order to secure the reward of both the worlds built this mosque by order of the defender of the sound faith of the Prophet (Muhammad), Malik 'Ambar.

The interior of the Fort is more or less heart-shaped, the northern portion being broader than the southern, which narrows down considerably. The main strength of the fortifications is in the northern portion, where, besides several massive bastions and a double tier of walls, there are a number of strongly built halls for storing ammunition, and a very high watch tower. The ammunition halls and the watch tower are built of large blocks of dressed masonry laid in lime with perfectly fitting joints. These buildings are in an excellent state of preservation and require absolutely no repair. On a bastion in the north-western wall of the Fort an inscription is carved, which records that in 1019 H., (1610 A.D.), during the reign of Burhān Nizām Shāh III, the bastion was built by Malik 'Ambar.¹ The presence of the several inscriptions of Burhan Shah III in the Fort shows that he made extensive additions to the fortifications, which he had apparently to do on account of the constant menace of the Mughals.

At the southern end of the Fort there is a Dargāh with a high base and an enclosure wall. After ascending several steps the visitor enters the interior of the tomb through a vaulted gateway, which has small rooms on either side of the passage. The inner plan of the Dargāh comprises a terrace, 30 ft. by 25 ft., and the shrine, which is at the eastern end of the terrace. The shrine, although enclosed by a wall, is open from above and occupies a space 20 ft. by 25 ft.

The hill on which the Fort is built has a natural scarp about 700 ft. high on three sides (north, east and west) while on the south it has been artificially cut, the drop there, from the top of the hill, being about 150 ft. Two miles south of Antur a square stone pillar is fixed, which bears an inscription mentioning the direction of Nagāpūr and Jalna on the east, Antūr and Burhānpūr in the north, Daulatabād and Ahmadnagar on the south and Maihwan and Chalisgām on the west. It also contains the Hijri date 1000 and states that the pillar was erected during the reign of Burhān Nizām Shāh. This Burhān is the second king of the name in the list of the 'Imād Shāhi dynasty and should not be confused with Burhān III, the duration of whose reign (1610-30) I have discussed above. Burhan Nizām Shah II ruled from 1590-94 and this inscription, dated 1000 H. (1592 A.D.) quite fits in with his reign.²

¹ I have read the inscription as follows:—

Text.

شد شد برج بنا در عهد ظل اله برهان نظام شاه بعکم نافع البشر ملک عبد بنوزدهم رجب در سنه تسع عشر الف *

Translation.

The Royal Bastion was built in the reign of the shadow of God, Burhān Nizām Shāh, by order of the benefactor of mankind, Malik 'Ambar. On the 19th of Rajab, 1019 H. (1611 A.D.).

² My reading of the text of the inscription is as follows:—

Text.

On the eastern side of the pillar.

در زمان حضرت برهان نظام شاه فی شهر سنه الف *

شرق راه ناگاپور و جالنا پور *

On the northern side of the pillar.

راه اندور و برهانپور *

The systematic campaign of conservation, which had been going on for the last two years at Ittagī and Kukkanūr, has been brought to completion. A sum of Rs. 3,726 has been spent during the year on the special repairs of the Mahādev temple at Ittagī, while the expenditure incurred on the Navalīnga temple of Kukkanūr amounts to Rs. 4,704. These handsome temples, which owing to the neglect of centuries had fallen into a shameful state of disrepair—the roofs had begun to leak and the walls were out of perpendicular in several places—have been thoroughly conserved now and preserved from further decay.

At Bidar a sum of Rs. 2,124 has been further spent on the repairs of the Madrasa of Mahmūd Gāwan and the work is still in progress. The tombs of Ibrāhīm Barid and Sulṭān Hasan Baihmanī, which were in a ruinous condition, have been put in order at a combined cost of Rs. 1,427.

Excavations.

No operations were carried out during the year; but the site of the ancient town of Peitun (Pratisthana) has been selected for future work in this direction, for it is hoped that the results of our excavations there will throw ample light on the history of the Andhra kings, of which at present only the barest outline is known.

Epigraphy.

The publication of the monograph on the Canarese inscriptions at Munirabād, to which a reference was made in last year's Report, has been delayed, first to obtain the permission of the Government of India to Mr. H. Krishna Sastri's editing the inscriptions for the *Hyderabad Archaeological Series*, secondly, on account of Mr. Sastri's desire to visit Munirabad with a view to examine the epigraphs in situ and to make enquiries locally regarding the proper names mentioned in the inscriptions. As now, through the good offices of Sir John Marshall, the sanction of the Government of India has been obtained, and Mr. Sastri has also visited Munirabad, it is hoped that the monograph will be soon completed and probably issued by the time this report is published.

Another monograph of the *Hyderabad Archaeological Series* (No. 6) is being compiled by Mr. Krishnacharlu, Assistant Epigraphist to the Government of India, on the Chalukyan inscriptions of Nāgai, the editing of which was originally entrusted to the late Dr. Fleet, who could not accomplish the task owing to his failing health and subsequent death, (*vide* Annual Report 1325 F., p.4).

In the field of Muslim inscriptions, materials for a fourth essay on the epigraphs of the Qutb Shāhī dynasty are being collected. As in the first three

On the southern side of the pillar.

جنوب راہ دولت آباد و احمد نگر *

On the western side of the pillar.

راہ مہون و چالس گام (چالیس گام) *

Translation.

(This pillar was erected) in the reign of His Majesty Burhān Nizām Shāh, during the months of the year 1000 H. (1592 A.D.). (To show) the way to Nagāpūr and Jalnāpūr on the east: to Antūr and Burhānpūr on the north: to Daulatabad and Ahmadnagar on the south: and to Maihwan and Chahsgam on the west.

essays the survey of all the inscriptions of this dynasty in the City of Hyderabad and Suburbs, including Golconda Fort and Tombs, has been completed, this essay will deal with those inscriptions of the dynasty, which were set up in various towns of the Qutb Shahi kingdom, outside the capital. I need hardly say that I shall deeply appreciate any help which Government officials or private gentlemen may kindly give me, by reporting to me the localities of the inscriptions of the dynasty within their knowledge.

As many as forty inscriptions of the Mughal kings have been copied in the Bir District during the year and it is intended to publish them in the ensuing number of the *Epigraphia Indo-Moslemica* (1919-20). I have contributed two more essays to this *Journal*, one on the inscriptions of the Qandhār Fort, which relate to the Nizām Shāhi and Mughal kings, and the other on the epigraphs in the Daulatabād Fort, which belong to the Tughlaq and Baihmani dynasties.

During the year under review 2,350 coins have been acquired for the cabinet of the Hyderabad Museum, of which 1,746 have been purchased, 14 received, in exchange of the duplicates of our Cabinet, from the Bikaner State, and the rest (560) have been forwarded to us by Government officials as Treasure Trove acquisitions. A list of the coins of the last class is given below:—

Metal.	Number.	Locality.	Forwarding Officer.	Reference.
Æ	25	....	High Court, Hyderabad	Letter No. 1138 of the 9th Ādhur, 29 Fasli.
Æ	6	Ādilabād District.	Mint Master, Hyderabad.	Letter No. 610 of the 29th Ādhur, 29 Fasli.
A	21	Kamlāpūr, Karimnagar District.	First Taluqdar, Karimnagar.	Letter No. 504, dated 19th Baihman, 29 Fasli.
"	28	Karimnagar District.	Do.	Letter No. 505, dated 19th Baihman, 29 Fasli.
Æ	37	Mominabād, Bir District.	First Taluqdar, Bir.	Letter No. 1159, dated 2nd Tīr, 29 Fasli.
"	45	Janampalli, Bhongīr Taluqa, Nalgonda District.	Taihsildār, Bhongīr.	Letter No. 1519, dated 3rd Tīr, 29 Fasli.
"	17	....	Mint Master, Hyderabad.	Letter No. 9222, dated 2nd June, 1921 (28th Tīr, 29 Fasli.
A	5	Baihmanipura, Gulbarga.	First Taluqdar Gulbarga.	Letter No. 1644, dated 11th Amurdād, 29 Fasli.
Æ	88	Mudkal, Parbhani District.	First Taluqdar Parbhani	Letter No. 1486, dated 17th Mehr, 29 Fasli.
"	310	Sogaon, Mominabād Taluqa, Bir District.	Taihsildār of Mominabad.	Letter No. 1159, dated 6th Ābān, 29 Fasli.
A	8	Do.	Do.	Do.

Among the coins which have been purchased, 605 are of silver and 1141 of copper. They cover a vast period in the history of India as representing the following dynasties :—

Bactrian and Indo-Greek kings.
 Indo-Parthian dynasties.
 Kushān kings.
 Western Satraps.
 Sassanian dynasty.
 Early kings of Delhi and their contemporaries.
 Mughal kings.
 Aṣṣafjāhi dynasty.

Of the coins acquired as Treasure-trove, a large number is valuable as belonging to mints not represented in the cabinets either of the museums of India or elsewhere. A brief list of some of these coins is given below :—

Metal.	King.	Year.	Mint.
AR	Aurangzeb	1100 32(?)	Sambhar.
"	"	1123 41	Janji.
"	Shāh 'Ālam	1123 5	Āḥsanabād.
"	"	1122 4	Bankāpūr.
"	"	2	Ā'zamnagar.
"	Jahāndār Shāh	1	Elichpūr.
"	"	"	Gwalior.
"	Rafiu-d-Darajāt	1131 1	Patna.
"	Farrukhsiyar	7	Bankāpūr.
"	"	1126 3	Firozgarh.
"	Muhammad Shah	115 20(?)	Aḥmadnagar.
"	"	2	Elichpūr.
"	"	1	Bankāpūr.
"	"	2(?)	Chinapattan.
"	"	1157 27	Haidarabād.
"	"	11— 29	Qandhār.
"	"	..	Ausā.
"	"	1140 1	Firoznagar.

Metal.	King.	Year.	Mint.
R	Mahammad Shah.	1167(?)	Machhlipattan.
"	Ahmad Shāh	1166	Golconda.
"	"	1	Ausa.
"	"	1	Imtiyāzgarh.
"	"	65 5	Jaipur Sawā'i.
"	"	1162 2	Sironj.
"	Ālamgir II	1	Ausa.
"	"	..	Sironj.
"	"	1	Zafarabād.
"	"	..	Firoznagar.
"	"	..	Koyalkonda (Mahbūbnagar District).
"	Shāh Ālam II	8	Imtiyāzgarh.
"	"	..	Golconda.

A detailed article on the rare coins hitherto acquired by the Department is being compiled by Mr. T. Streenivas, Curator of the Hyderabad Museum, for the next number of the *Journal* of the Hyderabad Archaeological Society, which it is hoped will be read with interest by numismatists.

Under the able management of Mr. Streenivas, the Hyderabad Museum has been making satisfactory progress regarding the collection of antiquities and the acquisition of such specimens of Art and Industries as do not involve heavy expenditure. But with a view to equip the Museum fully, as becomes the premier State of India, it is desirable that the scheme, which was submitted to Government immediately after Mr. Streenivas' return from British India, should receive early sanction. A list of the exhibits acquired during the year under review has been compiled by the Curator and is given in this Report as Appendix C.

Owing to the retirement of Sir Stuart Fraser, K.C.S.I., the office of the President of the Society fell vacant, but the Hon'ble Mr. C. L. S. Russell, I.C.S., was requested to accept the appointment and has kindly agreed to act in that capacity.

A number of the *Journal* of the Society is now in the press and will be published shortly. It contains a most interesting article on the identification of the *jatakas* depicted in the Ajanta paintings by Monsieur A. Foucher. The article was originally written in French but, through the good offices of Mr. Hydari, it has been rendered into English for the benefit of the Society, by his talented daughter-in-law, Mrs. M. S. A. Hydari.

The only publication issued by the Department during the year under review is the *Annual Report* for 1328 F. (1918-19), although in my capacity as

Epigraphist to the Government of India for Muslim Inscriptions, I have contributed three essays on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica*, 1919-20, and in addition to that I have edited the '*Amal-i-Šālih* (Shāh Jahān Nāma) Fasc. V for the Asiatic Society of Bengal.

Library.

Seventy-four volumes have been added to the library of my office, of which thirty-four have been purchased and the rest are donations from various Governments and learned institutions. Among the purchased books the most important acquisition is a complete set of Cunningham's *Reports*, which are rarely available now, and the possession of them is indispensable for Archaeological research in India.

Photographs and Drawings.

Seventy-four photographs have been taken, the titles, etc., of which are given in Appendix F. A drawing of the frieze of cave 3 of Aurangabad has also been prepared. The drawing will be published as an illustration to Monsieur A. Foucher's paper on the interpretation of the *jataka* carved on the frieze.

Expenditure on Conservation.

The expenditure on the conservation and survey of the monuments amounted to O.S. Rs. 40,220-0-0 (B.G. 34,331-6-10). A detailed statement of the expenditure is given in Appendix D.

Expenditure on maintenance of Department.

A sum of O.S. Rs. 22,380-1-9 (B.G. 19,182-15-3) has been spent during the year under report on the maintenance of the Department. The detail of the expenditure is contained in Appendix C, attached to this Report.

Tour programme for 1920-21 (1329 F.).

As the monuments of the Bīr District have not been surveyed systematically yet, I desire to tour in the district during the months of Ādhur and Dai (November and December), for later, on account of the engagement of the Italian experts, my presence will be required at Ajanta, in order to watch the progress of the work there. After the departure of the experts I intend to pay short visits to Bidar and, Osmanabad, where conservation work of an important nature is in progress, and the Divisional Engineers of those districts have asked for my opinion in several matters.

G. YAZDANI,

Nazim, Archaeological Department,

H.E.H. the Nizam's Dominions.

HYDERABAD, DECCAN,

14th June, 1921.

APPENDICES.

APPENDIX A.

(AJANTA FRESCOES).

Copy of a letter dated 15th March, 1920, from Monsieur A. Foucher to Mr. G. Yazdani, Hyderabad.

DEAR MR. YAZDANI,

As a result of a prolonged study of the paintings in the caves of Ajanta, I come to the conclusion that, pending the completion of the proposed measures for their conservation, cleaning, and (if it is ever possible) for their direct reproduction, the most urgent and useful work would consist in preparing careful outlines of them.

I need hardly tell you that, in their present condition, photography gives no result which can be of any use. On the other hand, copying them again in colours would be a very long and costly undertaking, and would not make the problem of their reproduction go a step further. The result of the two former attempts in that direction have not been, as you well know, very encouraging, and we deem it a great pity that, for the largest part of the pictures, Mr. Griffith did not simply resort to the making and publishing of a good tracing, the more so as this process agrees so well with their very technique. To use the words of Lady Herringham: "the technique adopted, with perhaps a few exceptions is a bold red line drawing on the white plaster. Sometimes nothing else is left. This drawing gives all the essentials with force or delicacy as may be required, and with knowledge and intention." No happier expression could be found of this fact. Now if you think that faithful outlines giving us 'all the essentials' could have been very cheaply reproduced and put into the hands of every amateur or scholar you can judge at once the knowledge of the religious meaning and artistic features of the Ajanta paintings would have made much greater progress through such a publication than through the two rare and costly albums now available.

Nor is it too late to undertake the preparation of such tracings. The confection of a guide, which you consider as a complement to all the conservation work you have done in the caves, provides a good occasion for ordering them. Reproduced as illustrations to the description of the caves, they would not only help the untrained eye of the ordinary tourist to follow the darkened and often confusing lines of these intricate paintings; they would also enable readers abroad to get acquainted with the way in which their authors understood drawing, perspective and composition. Moreover they would constitute a dated record of what is still legible on the walls and, last but not least, they would furnish ready-made sketches for the day you should require painted copies either for your future Museum in Hyderabad, or for other archaeological collections.

As to the execution of these outlines, I should recommend :—Note that they are to be of the same size as the originals and executed from the wall-painting itself on tracing paper : so that they reproduce the whole of the selected paintings, but record only what still appears on the wall : so that, as far as possible, each story or (in case of large compositions) each scene from a story be copied separately. Of course you understand that later on, by means of photography, cartoons of *ensemble* could be easily prepared, in which might even be inserted those parts still visible on Major Gill's and Mr. Griffith's copies, and now lost.

Subsidiarily, I should advise that this system of reproduction be applied for the present to the legendary scenes only, and a beginning be made with a complete copy of the *Jalakas* on the walls of cave XVII. If the work proves satisfactory, it will be pushed on to caves II, XVI and others.

Moreover, I do not hesitate to state that, in my opinion, the Curator of the caves, not only is he a skilful painter and, through his long acquaintance with the paintings does he understand quite well their technique and feeling; but, what is no less essential, he has gone round them again and again with me and knows them from the point of view of their identification as well.

You will be surprised to find in his outlines several significant features which had till now escaped the unwarned eyes of the copyists.

Such are the considerations and recommendations I wanted to submit to you and to His Exalted Highness' Government. We must not conceal from ourselves the fact that the task, simplified as it is remains a very long and delicate one. It took us a whole month of daily work simply to go round the paintings of Cave XVII with a light scaffolding and a powerful lamp, making out every legible detail of the episodes of the represented *Jatakas*: from this you may judge what time will be required to make an exact copy of the same. Mr. Sayed Ahmad will be in need of one or two assistants, so as to push the work of tracing and transferring steadily on. He will submit you estimates when you communicate with him in the matter. Meanwhile I consider it is a piece of good fortune that you possess on the spot the right man, and I have no doubt it would become later on a matter of deep regret, if your Government did not avail themselves of the present opportunity of doing at least what ought to have been done from the first.

Sincerely yours,

A. FOUCHER,

Professor at the University of Paris.

APPENDIX B.

MIE IMPRESSIONI SULLE PITTURE DEI TEMPI DI AJANTA.

In tutte le grandi manifestazioni d'arte, è impossibile afferrare a prima vista la loro importanza, è quindi resta difficile farsi un' idea esatta della loro entità, così è stato per me sulle pitture delle Cave di Ajanta.

La mia prima impressione fu complessivamente meravigliosa, e dopo parecchio tempo di permanenza qui, ho potuto attentamente osservare le dette pitture e quindi, esprimere la mia opinione.

La mia prima idea fu che l'arte di Ajanta avesse avuto un' influenza d'origine greca, e ciò potrebbe anche essere per tante qualità che in dette, pitture si riscontrano; a parer mio come gli antichi Greci e Romani studiavano dal vero, così gli' artisti di Ajanta indubbiamente erano dei veristi. Ciò è dimostrato dalle posizioni delle figure, dagli scorci delle membra, dal modo di far girare gli ornamenti attorno alle teste ed al collo delle figure, dall' andamento dei vestiti e dallo stile delle pieghe, anche il modo di far girare prospetticamente un vaso uno specchio, avvalorano la mia idea.

Un gruppo di figure preparate in rosso nell' interno del Tempio No. 2, nel piccolo ambiente di destra, fa supporre che l'artista siasi servito prima di un disegno che calcato sul muro gli abbia dato l'insieme dei gruppi delle figure poichè nessun pentimento u apparisce. I contorni delle intiere figure in rosso, e la preparazione di esse prima di essere dipinte, fa vedere che l' artista non, volendo la preoccupazione del colore insieme alla ricerca della forma, abbozzava i suoi dipinti monocromi e quindi ottenuta la forma, si occupava della colorazione.

Molti artisti Italiani della Rinascenza, hanno seguito questo stesso sistema, infatti nella Galleria degli Uffizi in Firenze si vede una grande tela preparata monocroma dal Grande Leonardo da Vinci, anche il sobrio impiego di pochi colori naturali, rendono questi dipinti dal lato pittorico di un grande interesse e di studio in patti la colorazione e equilibrata ed anonima.

Nel Tempio No. 1, nella grande figura di Budda che è quasi immune da vernice, apparisce una sorprendente manifestazione d'arte per le sue qualità pittoriche; essa per la grandiosa linea d' insieme, fa ricordare le figure Michelangiolesche della Cappella sistina, accoppiata alla chiarezza del colore della carne ed alla trasparenza delle ombre come faceva il Coireggio.

Il disegno ed il sentimento della testa è sorprendente la larghezza della tecnica, la interpretazione della forma delle mani fatte con tanta verità, permette un confronto con i due grandi maestri della Rinascenza Italiana, La figura muliebre che è alla sua destra, anche essa è dipinta con grande semplicità e larghezza, e la mano che regge il fiore è disegnata con grande capacità ed eleganza; e così le altre figure e i dettagli i quali sono eseguiti con tanto stile e purezza di forma, accoppiati ad un sentimento di colorazione veramente nobile; infatti in questo dipinto le due note predominanti sono un bleu ed un rosso armonizzati tra loro degnamente.

Nel Tempio No. 17, madre e figlia offerenti Budda sono anche esse di grande valore artistico. In queste due figure il disegno delle teste e la loro espressione è ammirevole. Il sentimento dei volti rivolti verso la figura di Budda fa pensare a quella purezza di forma che si riscontra nell' arte Umlra o Toscana dei nostri eminenti *quattrocentisti*. Forse questa pittura è meno evoluta di quella del (grande Budda) ma le sue qualità la mettono in prima linea infatti doveva essere l'artista l'noma che ha studiato con basi d'arte sana, poichè la prospettiva della bocca, degli occhi e delle altre parti, coire perfettamente coll' insieme e la posizione delle teste; e le mani sono vere, e le dita incassate con semplicità di disegno rimarchevole.

La battaglia di Ceylon, è anche opera d'arte di grande distinzione per l' insieme della composizione grandiosa, essa ricorda alquanto le opere dei nostri artisti Veneti della Rinascenza. Il gruppo degli elefanti che incedono verso il centro del quadro, sono di un verismo sorprendente, essi, più che dipinti sembrano in rilievo tanto la macchia di chiaroscuro e modellazione è giusta e larga, In tutte le loro rappresentazioni questi animali sono di una somma interpretazione.

L'adorazione di Budda, si può fare un confronto con le linee d'insieme a molti dipinti italiani del 1400. L'idea della divisione dello spazio in due composizioni una sovrastante l'altra, fu eseguita anche dal Ghirlandaio, dall'Angelico, dal Tiziano dal Sanzio nella Trasfigurazione, ecc, i seicentisti ed i settecentisti italiani, hanno eseguito spesso questo sistema di composizione.

Il gruppo dei Re Persiani sui loro cavalli, attornati da gente in massa, e contornati col segno oscuro, porta la mente a quei dipinti dello Spinello Aretino, ed a prima vista se non vi fosse la figura di Budda, sembrerebbe un'adorazione di Re Magi. Il grande elefante che taglia con grande maestria di composizione il quadro, fa supporre che l'artista sentisse il bisogno di una massa grandiosa per equilibrarne la scena.

La veranda del No. 17 merita di essere considerata come cosa di sentimento artistico superiore. Il piccolo fregio che decora la parte superiore dell'ingresso è meraviglioso, come sono meravigliosi gli otto piccoli quadri che fanno parte della decorazione di detta porta, e per la loro semplicità di forma e di colore li fanno somigliare alle arte di quella eletta schiera di artisti Umbri che fiorirono nel XV secolo.

La decorazione dei soffitti e dei pilastri, anche essa è di grande apprezzamento, essa non ha un continuo motivo di decorazione, ma uno differisce dall'altro, ed essi sono tanti da poter fornire innumerevoli spunti decorativi, e così i soffitti i quali sono ricchi di spartiti geometrici e figurativi, come usavano comporre i nostri antichi decoratori italiani dei 1400—1500.

Non vi fu dunque in questa immensa opera d'arte di cortuzione religiosa, risparmio di potenze artistiche o secondarie, tutto è fuso tutto è concorde in una sola grande opera che potesse parlare dopo tanti secoli ai posteri.

I Tempi di Ajanta, oso paragonarli alla nostra Grande Cappella Sistina; Signorelli, Botticelli, Ghirlandaio, Perugino, Rosselli usero insieme per creare la grande Opera Romana che volle incominciata Sisto IV della Rovere, e che Michelangelo poi completò con la più grande manifestazione della sua arte; in Ajanta, i più grandi artisti della scuola Indiana fecero del loro meglio per rendere questo meraviglioso complesso di Tempi il Monumento Principio dell'India.

Questo è il mio debole apprezzamento su di una piccola parte di quest'opera d'arte, cioè di quella che ora è resa evidente e può farsi ammirare dagli intelligenti d'arte e di storia.

PROF. LORENZO CECONI.

Ajanta, Feb., 1921.

MY IMPRESSIONS OF THE PAINTINGS OF THE AJANTA CAVES.

(Translated into English by the Rev. Father I. Pagani.)

In the presence of any great manifestation of art, it is impossible, at first sight, to grasp its import and so it is difficult to form an idea of its entity; this has happened to me with regard to the paintings of the Ajanta Caves.

At the very onset my first impression was one of felicitous amazement, and now that I have spent some time at the caves and I have been able to observe attentively their details, I am in a position to pass an opinion.

My first impression has been that the art of Ajanta had its influence from Greek sources; and this might even be the case here; as many are the parallel qualities that one encounters in the paintings.

My views are that as the ancient Greeks and Romans studied from actual reality, so even were the artists of Ajanta undoubtedly *realistics*.

This is demonstrated by the poses of the figures, by their limbs, by their ornaments around the heads and the necks, by their drapery and particularly the modality of the folds of the latter, and this even by the perfect and faithful representation of the vessels and mirrors.

The group of figures, in red in the small recess, on the right hand side of cave II, leads one to assume that the artist first traced the design on the wall in order to have the "ensemble" of the figures, as evidenced by the fact of a total absence of expression of sentiment in them.

The contours in red of the full figures and the preparation (before being painted) show that

the artist sketched his design in one colour, and subsequently, having attended to the general outlines, entered upon the task of the painting.

And this he did in order to avoid being pre-occupied with the double problem of the selection of pose and colouring. Several Italian painters of the Renaissance followed this system; in fact in the *Galleria degli Uffizi* in Florence there is still to be seen a canvas by the great Leonardo da Vinci prepared in this way.

The well balanced and harmonized colouring of these paintings, from a pictorial point of view, elicit great interest particularly owing to the sober use of few natural colours.

In cave I, the colossal figure of Buddha, which is nearly immune from varnish, evinces a surprising portrayal of art on account of its pictorial qualities; this painting in its grandiose outlines recalls to memory the figures of Michelangelo in the Sistine Chapel; while the clearness of the colour of the flesh, so true to nature, and the transparency of the shadows are very like those of Coreggio. The design and expression of the face are exceptionally surprising, the breadth of the technique, the interpretation of the shape of the hand made to realistic perfection, permit of a comparison with the two great artists of the Italian Renaissance; the female figure which is on the right of the figure of Buddha presents the same simplicity and skill. The hand holding the flower is also designed with exquisite skill and elegance. The same is to be said of the other figures and details; they are executed in a keenly appreciative purity of style and form, coupled with a real aesthetic selection of colours true to nature; in fact, the predominant feature are the two colours blue and red beautifully harmonizing one with the other.

In cave XVII, the group "Mother and Child" making an offering to Buddha is of great artistic value. In these two figures the design of their heads and their expression are admirably exquisite. The poses of these heads in the direction of the figure of Buddha recall to mind that purity of form which one encounters in the schools of Umbria and Tuscany of our most eminent *Quattrocentists*. This painting, perhaps, is less developed than that of Buddha, but its pictorial qualities bring it to the first rank; in fact, its painter must have been an artist indeed, well versed in the principles of sound art; because of the fact of the perspective; of the mouths, of the eyes and of the other parts perfectly harmonizing with the whole subject and with the heads, the hands and even the very fingers are true to reality and drawn with a most precise design.

The Battle of Ceylon also is a work of art of great worth for its "ensemble" of the grandiose composition. It, somehow, bears a remarkable resemblance to the works of our great Venetian artists of the Renaissance. The group of elephants proceeding towards the centre of the scene is astonishingly realistic, more than paintings, they appear in bas-relief, so great is the *chiaroscuro* and so perfect their modality. In their several and various poses these animals are rendered in the most perfect form.

The Worship of Buddha in its outlines can stand comparison with the Italian painters of the *quattrocento* (1400). The division of the painting into two compositions, one above the other, was followed also by Ghirlandaio, by Angelico, Tiziano and Sanzio in "the Transfiguration," the Italian "Seicentisti" and "Settecentisti" (17th to 18th centuries) frequently followed this system of composition.

The Group of the Persian Kings mounted on their horses, surrounded by crowds, *en masse*, with contour and the dark back-ground, recalls to memory the paintings of Spinello Aretino, and, at first sight, were it not for the figure of Buddha, it would be taken for "the Adoration of the Magi." The large elephant, which with its masterly lines of composition stands out in the middle of the scheme, leads one to assume that the artist felt the need of some imposing figure in order to maintain the harmony of the scene.

The entrance to cave XII, merits to be considered as a thing of supreme artistic value. The small embellishment which adorns the upper portion is marvellous, as marvellous are the eight panels which go to make up the decoration of the said entrance. These in simplicity of form and colour bring to mind the paintings of those eminent Umbrian artists who flourished in the XVth century.

The ornamentation of the ceilings and pillars is also of great importance. It has not

a consecutive order of repetition of subjects, but one different from the other; they are so many and so various in themselves as to furnish innumerable themes for decorative art. The ceilings in particular are very rich in geometrical and figural "*Spartiti*" (panels), such as our Italian decorators of 14th and 15th centuries used to compose

In this stupendous religious work of art there has been no stinting of artistic powers nor of other resources, everything is blended, everything is in keeping with a great and marvellous undertaking that could speak to posterity for centuries.

I make bold to compare the Caves of Ajanta with the Sistine Chapel. Signorelli, Botticelli, Ghirlandaio, Perugino, Rosselli combined their art to render themselves worthy of one another in creating the great Roman work that Sixtus IV, Della Rovere, had been minded to begin and Michelangelo afterwards completed with the greatest manifestation of his art. In Ajanta the ablest artists of the Indian School spared themselves no efforts to render this marvellous group of Caves the *Monument Princeps* of India.

This is my humble appreciation of but a small part of this work of art, viz., of that which is now in evidence and which provokes the rapturous admiration of the connoisseurs of both the fine art and history.

APPENDIX C.

NAZIM'S DIARY.

(7th October, 1919 to 5th October, 1920—1329 Fasli).

Month.	Date.	Place.
1919 A.D. (1329 F.)		
October (<i>Ādhur</i>)	.. 7th-18th (1st-12th)	.. Duty at headquarters.
"	.. 19th-20th (13th-14th)	.. Hyderabad to Bombay. (To meet Sir John Marshall)
"	.. 21st-24th (15th-18th)	.. Halt at Bombay.
"	.. 25th-26th (19th-20th)	.. Bombay to Hyderabad.
October to December (<i>Ādhur to Baihman</i>)	.. 27th Oct.-23rd Dec. (21st <i>Ādh.</i> -19th <i>Baih.</i>)	.. Duty at headquarters.
"	.. 24th (20th)	.. Hyderabad to Warangal.
"	.. 25th (21st)	.. Halt at Warangal.
"	.. 26th (22nd)	.. Warangal to Hyderabad.
"	.. 27th-29th (23rd-25th)	.. Duty at headquarters.
"	.. 30th (26th)	.. Hyderabad to Gulbarga.
"	.. 31st (27th)	.. Gulbarga to Hyderabad.
1920 A.D. (1329 F.)		
January (<i>Baihman and Isfandār</i>)	.. 1st-4th (28th <i>Baihman</i> to 1st <i>Isfandār</i>)	.. Duty at headquarters.
"	.. 5th-6th (2nd-3rd)	.. Hyderabad to Ellora.
"	.. 7th (4th)	.. Halt at Ellora.
"	.. 8th (5th)	.. Ellora to Aurangabad and back
"	.. 9th-13th (6th-10th)	.. Halt at Ellora.
"	.. 14th-15th (11th-12th)	.. Ellora to Hyderabad.

APPENDIX C—concl'd.

Month.	Date.	Place.
January .. (<i>Baihman and Isfandār</i>)	16th-27th .. (13th-24th)	Duty at headquarters.
" ..	28th .. (25th)	Hyderabad to Medchal and back.
January and February .. (<i>Isfandar and Farwardīn</i>)	29th Jan. to 13th Feb. .. (26th <i>Isfand.</i> to 11th <i>Farward.</i>)	Duty at headquarters.
" ..	14th-15th .. (12th-13th)	Hyderabad to Aurangabad.
" ..	16th-19th .. (14th-17th)	Halt at Aurangabad.
" ..	20th .. (18th)	Aurangabad to Chalisgāon.
" ..	21st .. (19th)	Chalisgāon to Pitalkhora and back.
" ..	22nd .. (20th)	Chalisgaon to Kajgāon.
" ..	23rd .. (21st)	Kajgāon to Antūr.
" ..	24th-25th .. (22nd-23rd)	Halt at Antūr
" ..	26th-28th .. (24th-26th)	Antūr to Hyderabad.
February to April .. (<i>Farwardīn-Urdībihisāt</i>)	29th Feb. to 4th April .. (27th <i>Farward.</i> to 31st <i>Urdī.</i>)	Duty at headquarters.
April to July .. (<i>Khurdād to Amurdād</i>)	5th April to 6th July .. (1st <i>Khur.</i> to 30th <i>Am-urdād</i>)	On privilege leave.
July to September .. (<i>Amurdād to Ābān</i>)	7th July to 5th Sept. .. (31st <i>Amur.</i> to 1st <i>Ābān</i>)	Duty at headquarters.
" ..	6th-9th .. (2nd-4th)	Hyderabad to Nanded and back.
September and October .. (<i>Ābān and Ādhur</i>)	10th Sept. to 5th Oct. .. (5th to 30th)	Duty at headquarters.

APPENDIX D.

*Expenditure on the Archaeological Department, Hyderabad, during the year 7th October, 1919
to 5th October, 1920 (1329 Fasli).*

			Rs.	As.	P.	Rs.	As.	P.
Salaries:—								
Nazim (B.G. Rs. 500—50—600)	8,400	0	0		
Contribution (B.G. Rs. 87-8-0)	968	10	3		
House rent (Rs. 75)	900	0	0		
Establishment	3,277	12	2		
Grain Compensation	611	5	9		
							14,157	12 2
Travelling allowances:—								
Nazim	646	5	4		
Establishment	294	12	2		
							941	1 6
Contingencies:—								
Fixed Contingencies	1,073	6	11		
Extra { Livery for peons	43	2	0		
Contin- { Purchase of books	573	0	3		
gencies. { Printing charges	1,718	13	11		
	100	0	0		
							3,508	7 1
Supplies and Services:—								
Purchase of Drawing, Survey and Photographic instruments	3,772	13	0		
							3,772	13 0
GRAND TOTAL ..							22,380	1 9
							(B.G. 19,182	15 3)

APPENDIX E.

Statement of Expenditure on the conservation and the maintenance of Ancient Monuments in H.E.H. the Nizam's Dominions, during the year 1329 Fasli (7th October, 1919 to 5th October, 1920).

District.	Locality.	Name of work.	Amount of estimate.	Amount spent during the year.	REMARKS.
SPECIAL REPAIRS.			Rs. As. P.	Rs. A P.	
Aurangabād	Pitalkhora	Repairs to the caves.	9,820 0 0	903 0 0	Completed.
" "	Ghatotkach	" " "	1,991 0 0	900 0 0	Do.
" "	Daulatabād	Repairs to the monuments in the Fort.	8,120 0 0	8,131 0 0	Do.
" "	Khuldabād	Repairs to the tomb of Malik Ambar.	2,840 0 0	438 0 0	In progress.
" "	" "	Repairs to the tomb of Abu-l-Hasan Qutb Shāh (Tāna Shāh).	623 0 0	623 0 0	Completed.
Bidar	Bidar	Special repairs to the Madrasa of Mahmūd Gāwān.	17,980 0 0	2,124 0 0	In progress.
" "	" "	Repairs to the tomb of Ibrāhim Barid.	1,491 0 0	703 0 0	Do.
" "	" "	Repairs to the tomb of Sultān Hasan Baihmani.	2,673 0 0	724 0 0	Do.
" "	" "	Repairs to the tomb of Aḥmad Shāh Baihmani.	1,970 0 0	502 0 0	Completed.
Gulbarga	Gulbarga	Repairs to the Haft Gumbad.	214 0 0	288 0 0	Do.
Osmanabad	Osmanabad	Cleaning of the Chamar Lena Caves.	500 0 0	343 0 0	In progress.
Raichur	Ittagi	Repairs to the Mahadeva Temple.	7,008 0 0	3,728 0 0	Completed.
"	Kukkanūr	Repairs to Nawalinga Temple.	5,124 0 0	4,704 0 0	Do.
MAINTENANCE.				24,111 0 0	
Aurangabād	Aurangabād	Maintenance of Archaeological buildings.	10,150 0 0	8,750 0 0	"
Gulbarga	Gulbarga	" "	754 0 0	1,076 0 0	"
Nizamabād	Nizamabād	" "	200 0 0	151 0 0	"
Warangal	Warangal	" "	96 0 0	144 0 0	"
Adilabād	Adilabād	" "	488 0 0	367 0 0	"
				10,488 0 0	"
ESTABLISHMENT FOR THE SUPERVISION OF REPAIRS.					
Aurangabād	Aurangabād	Salaries of the Assistant Engineer and subordinate staff.	6,480 0 0	5,621 0 0	
Total for 1329 F (1919-20 A.D.)			....	40,220 0 0	
			....	(B.G. 34,331 6 10)	

APPENDIX F.

List of books in the Library of the Nazim of Archæology, Hyderabad, acquired during the year 1329 Fasli (1919-20 A.D.).

Serial No.	Title.	REMARKS.
ENCYCLOPAEDIAS AND DICTIONARIES.		
756	<i>The Encyclopædia of Islam</i> : Published under the patronage of the International Association of the Academies ; Parts 21-24.	Purchased.
JOURNALS AND PERIODICAL PUBLICATIONS.		
757	<i>The Journal of the Royal Asiatic Society of Great Britain and Ireland</i> for 1919.	Do.
758	<i>The Journal of the Panjab Historical Society</i> , Vol. VIII. No. 1.	Presented by the publishers.
759	<i>The Journal of the Mythic Society</i> , Vol. X, Parts 1-4.	Do.
760	<i>The Journal of the Bangya Sahitya</i> , Calcutta, 1919-20 (4 parts).	Do.
761	<i>The Ceylon Antiquary</i> , Vol. V (Parts 3-4) and Vol. VI (Parts 1-4).	Do.
762	<i>Bulletin de l'Ecole Française d'Extrême-Orient</i> , Tome XIX (No. 5), and Tome XX (Nos. 1-2).	Do.
763	<i>Indian Architecture</i> , Vol. IV (Parts 21-24).	Purchased.
764	<i>South Indian Research</i> , Vol. II.	Presented by the publishers.
765	(Nos. 4-8), and Vol. III (Nos. 1-2).	Do.
766-76-	<i>The Magazine of the Mysore University</i> , Vol. III (Nos. 7-9), and Vol. IV (Nos. 10-13).	Do.
768	<i>Epigraphia Indo-Moslemica</i> , 1915-16.	Purchased.
ARCHAEOLOGICAL SURVEY.		
769	<i>Annual Report of the Archaeological Survey of India</i> , 1914-15, Part 2.	Presented by the Government of India.
770	Do. Do. 1917-18, Part 1.	Do.
771	<i>Annual Progress Report of the Superintendent, Hindu and Buddhist Monuments, Northern Circle</i> , for the year ending 31st March, 1919.	Do.
772	<i>Annual Report of the Superintendent of Archaeology, Frontier Circle</i> , 1919-20.	Do.
773	<i>Annual Report of the Archaeological Survey of India, Eastern Circle</i> , 1918-19.	Do.
774	Do. Do. 1919-20.	Do.

APPENDIX F—*contd.*

Serial No.	Title.	REMARKS.
775	<i>Report of the Archaeological Superintendent, Burma, for the year ending 31st March, 1920.</i>	Presented by the Government of India.
776	<i>Annual Progress Report of the Archaeological Superintendent, Southern Circle, for the year 1919-20.</i>	Do.
777	<i>Annual Report of the Archaeological Department H.E.H. the Nizam's Dominions, 1918-19 (1328 Fasli).</i>	Presented by H.E.H. the Nizam's Government.
778	<i>Annual Report of the Archaeological Department, Mysore State, 1920.</i>	Presented by the Mysore State.
779	<i>Annual Report of the Archaeological Department, Jammu and Kashmir State 1917-18 (Vikrama year 1974)</i>	Presented by the Kashmir State.
780-803	<i>Reports of the Archaeological Survey of India, by Sir Alexander Cunningham, Vols. I-XXIV.</i>	Purchased.
MEMOIRS.		
804	<i>Chanda, Ramaprasad, Date of the Votive Inscriptions on the Stupas at Sanchi, Memoir No. 1 of the Archaeological Survey of India.</i>	Presented by the Government of India.
805	<i>Bidya-Binod, Pandit B. B., Varieties of the Vishnu Image Memoir No. 2 (A.S.I.).</i>	Do.
806	<i>Bhandarkar, D. R., The Archaeological Remains and Excavations at Nagari. Memoir No. 4 (A.S.I.).</i>	Do.
MONOGRAPHS.		
807	<i>Kaye, G. R., A Guide to the observations at Delhi, Jaipur, Ujjain and Benares, 1920.</i>	Do.
808	<i>Narsimhachar, R., The Lakshmidēvi Temple at Doddagaddavalli; Mysore Archaeological Series, No. 3.</i>	Presented by the Mysore State.
MUSEUMS.		
809	<i>Review of the Principal Acquisitions of the Victoria and Albert Museum, during the year 1916.</i>	Presented by the Director of the Victoria and Albert Museum.
810	Do. Do for 1918.	Do.
811	<i>Report of the Royal Scottish Museum of Edinburgh, for the year 1919-20.</i>	Presented by the Director of the Royal Scottish Museum.
812	<i>Report on the working of the Government Museum, Madras, for the year 1918-19.</i>	Presented by the Government of Madras.
813	Do. Do for the year 1919-20.	Do.
814	<i>Report on the Central Museum, Nagpur, for the year ending the 31st March, 1920.</i>	Presented by the Government of the Central Provinces.

APPENDIX F—concl'd.

Serial No.	Title.	REMARKS.
815	<i>Annual Report</i> of the Watson Museum, Rajkot, for the year ending 31st March, 1920.	Presented by the Trustees of the Watson Museum.
816	<i>Annual Report</i> of the Sardar Museum, Jodhpur, for the year ending 30th September, 1920.	Presented by the Jodhpur State.
	HISTORY, GEOGRAPHY AND TRAVELS.	
	BIBLIOTHECA INDICA—	
817-18	<i>Yazdani, G. Shahjahan Namah</i> , Persian Text, Fascs. IV-V.	Presented by the Editor.
	MUSALMAN PERIOD—	
819	<i>Thomas, E.</i> , The Chronicles of Pathan Kings of Delhi.	Purchased.
820	<i>Francklin, W.</i> , History of <i>Shah Aulum</i> , Panini Office edition, 1915.	Do.
	HINDU PERIOD (Later)—	
821	<i>Ayyangar, S. Krishnaswami</i> , Sources of Vijayanagar History; Madras University Historical Series, No. 1.	Presented by the University of Madras.
	ART, ARCHITECTURE, ETC.	
822	<i>Bannerji, G. N.</i> , Hellenism in Ancient India, Calcutta, 1919.	Purchased.
823	<i>Revoira, C. T.</i> , Moslem Architecture, Oxford University Press, 1918.	Do.
824	A <i>Catalogue</i> of the Archaeological Relics in the Museum of the Varendra Research Society, Rajshahi, 1919.	Presented by the Varendra Research Society.
	EPIGRAPHY AND CHRONOLOGY.	
825	<i>Ojha, Gaurishankar Hirachand</i> , The Palaeography of India, Second Edition, 1918.	Purchased.
826	<i>Sastri, H. Krishna</i> , South Indian Inscriptions, Volume 3 (A.S.I. New Imperial Series, Vol. XXIX).	Presented by the Government of India.
827	<i>Suboor, M.A. A.</i> , Short Note on the Ashti and Burhanpur Inscriptions. Bulletins of the Nagpur Museum, No. 1.	Presented by the Government of C.P.
	BIBLIOGRAPHY.	
828	Report on the working of Peripatetic Party of the Government Oriental Manuscripts Library, during the triennium 1916-19	Presented by the Government of Madras.
829	Uppsala Universitets Biblio-teks <i>Årsberättelse</i> , för år 1919.	Presented by the University of Uppsala.
	RELIGION AND PHILOSOPHY.	
830	<i>Dara Shikoh, Muhammad</i> , Risala-i-Haq Numā, English translation by Sris Chandra Vasu, Panini Office, Allahabad, 1912.	Purchased.

APPENDIX G.

List of Photographic Negatives prepared by the Office of the Nazim of Archaeology, Hyderabad, during the year, 1919-20 (1329 Fashl).

Serial No.	Locality.	Description.	Size.
461-473	Aurangabād	Cave 3 : Frieze in outer gallery	6½" × 4½"
474	"	Cave 4 : General view	8½" × 6½"
475	"	Cave 3 : Pillars	"
476	"	" Another view	"
477	"	" Sanctuary	"
478	"	" Another view	"
479	Āshṭī, Bīr District	Tombs of <i>Ghoris</i> : Ruined dome	6½" × 4½"
480	"	House of a <i>Sowcar</i>	8½" × 6½"
481	"	" Detail of façade	"
482	"	" Wood carving	6½" × 4½"
483	Bīr	Rajaura Darwāza	8½" × 6½"
484	"	Kotwalī Darwāza	"
485	"	Pīr Bālā Ṣāhib's Mosque	"
486	"	Pīr Bālā Ṣāhib's Tomb	"
487	"	Unfinished dome near Pīr Bālā's Tomb	"
488	"	<i>Shahinshāh</i> Walī's Dargāh	"
489	"	<i>Shahinshāh</i> Walī's Shrine	"
490	"	Khandkaī Temple : General view from North	"
491	"	" from S.E.	"
492	"	<i>Khānqāh</i> Temple : General view from North	"
493	"	" from N.E.	"
494	"	" from S.W.	"
495	"	" from West	"
496	"	" Detail of carving	"
497	"	" Interior	"
498	"	" Ante-chamber	"
499	"	" Jamb of shrine door	"
500	Ellora	Cave 2 : Image of Buddha	6½" × 4½"

APPENDIX G—*contd.*

Serial No.	Locality.	Description.	Size.
501	Ellora	Cave 3: Image of Buddha	6½" × 4½"
502	"	" Another view	"
503	"	Cave 4: Ante-chamber	8½" × 6½"
504	"	Cave 9: General view	"
505	"	Cave 10: Dagoba	"
506	"	Cave 14: Mothers of creation	"
507	"	" Mahisasuri near entrance	6½" × 4½"
508	"	Cave 16: Gaja Lakshmi near entrance	8½" × 6½"
509	"	" Siva coming out of the <i>Linga</i>	6½" × 4½"
510	"	" Sivite sculpture in the gallery of the North Hall	8½" × 6½"
511	"	" Effigies of Elephants	"
512	"	" Flying figure on the North wall of the Hall	6½" × 4½"
513	"	" Sculpture on the South wall of the Hall	"
514	"	Cave 21: Dvarapalas of the ante-chamber: Left side	8½" × 6½"
515	"	" Right side	"
516	"	" Kāl and Kālī	"
517	"	" Columns near entrance with female figures	"
518	"	" Another view	"
519	"	" Siva and Parvatī	"
520	"	Cave 29: Sita	6½" × 4½"
521	"	" Bhairava (laughing)	8½" × 6½"
522	"	" Marriage scene of Siva and Parvatī	"
523	"	" Shrine: view from S.E.	"
524	"	Indra Sabha: Elephant	6½" × 4½"
525	Ajanta	Cave 1: Ceiling	8½" × 6½"
526	"	" Another view	"
527	"	Cave 4: Ceiling	"
528	"	" Another view	"
529	Hyderabad	Diwan of Muḥammad Qulī Quṭb Shāh: Title page	6½" × 4½"
530	"	" Introduction page	"

APPENDIX G—*concl'd.*

Serial No.	Locality.	Description.	Size.
531	Hyderabad ..	Diwan of Muhammad Quli Qutb Shāh : Last page of the Introduction	6½" × 4½"
532	" ..	" First page of the Diwan	"
533	" ..	" Persian poems	"
534	Ahmad Nagar ..	Chand Bibi's Mahall (?) : General view from West	"
535	" ..	" " " " " Another view ..	"

APPENDIX H.

List of Archaeological and other Exhibits and of the Coins in the Hyderabad Museum.

SCULPTURE AND OTHER ANTIQUITIES.

- * 86 Specimens of Gandhara sculpture from Peshawar (Svat valley or Yusuf Zai).
- * 52 Specimens of sculpture from Magadha, Bihar and Orissa.
- * 4 Specimens of sculptures from Bodh Gaya.
- * 1 Piece of sculpture from Deopur.
- * 1 Piece of sculpture from Konarak.
- * 1 Cross bar of rail from the Bharhut Stupa.
- * 40 Specimens of old pottery from Bodh Gaya.
- * 4 Pieces of ornamental bricks from Gauḍa (Bengal).
- * 6 Pieces of enamelled tiles from Gauḍa.
- * 2 Terra cotta figures.
- * 2 Fragments of inscribed slabs (Tibetan characters) from Bodh Gaya.
- * 2 Terra cotta tablets from Bodh Gaya.
- * 25 Miscellaneous objects from Bodh Gaya.
- † 37 Specimens of Amaravati sculptures (marble).
- † 51 Specimens of prehistoric pottery.
- † 33 Specimens of stone implements.
- † 21 Specimens of iron implements.
- † 1 Big urn.
- † 1 Small urn.
- † 286 Specimens of Brass and Copper articles.
- † 1 Set of 32 Tortoise shell hand-painted playing cards.
- † 1 Burmese Palm leaf Manuscript.
- † 100 Old arrows.
- † 8 Selected arrow heads.
- † 2 Old bows.
- † 1 Old Ivory powder horn.
- † 1 Old Ivory inlaid wooden box.
- † 1 Small carved wooden box.
- † 2 Ostrich eggs.
- † 1 Walking stick ivory ? (bone).
- † 5 Sandalwood animals.
- † 9 Old brass articles.
- † 1 Old Lucknow silver-work centre piece snake stand.
- † 1 Modern Lucknow silver-work scent bottle.
- † 1 Old brass bowl with an Arabic Inscription.
- † 2 Surāhis, modern Lucknow Bidri work.
- † 2 Lucknow clay models of Faqirs.
- † 1 Lucknow Cotton print bed spread.
- † 3 Samples of Lucknow *Chikan* work.
- † 12 Samples of Lahore printed cloth.
- † 2 Lahore hand painted silk curtains.
- † 2 Āfridi wax cloth curtains.
- † 1 Old Bukhara saddle cloth.
- † 2 Sanganer (Jaipur) chintz.

* Secured as presents from the Calcutta Museum.

† Presented by the Government of Madras.

‡ Collections purchased by Government.

APPENDIX G—concl'd.

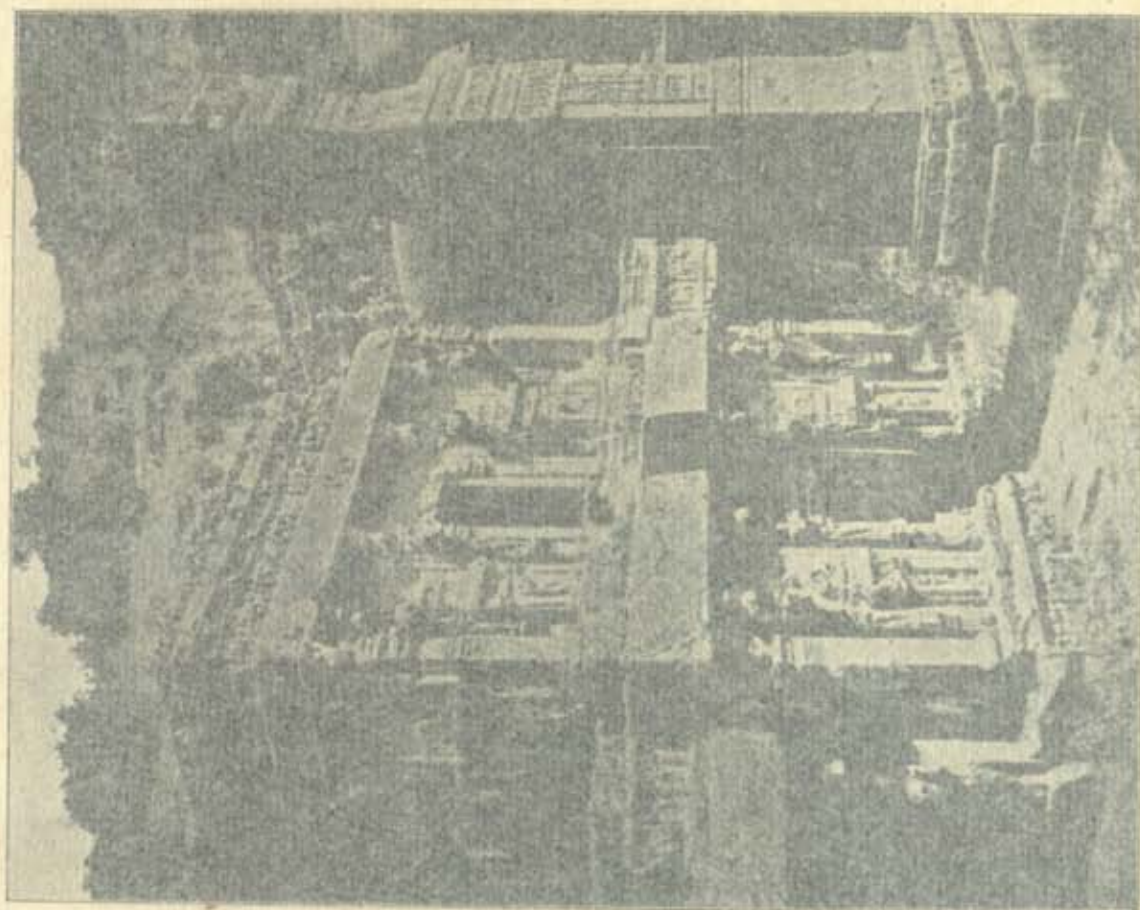
- * 1 Pair *palampores*, Masulipatam.
- * 6 Specimens of Agra inlaid marble work.
- * 1 Pierced alabaster screen after the Tāj.
- * 24 Delhi ivory miniatures.
- * 12 Carved ivory animals (Jaipur).
- * 1 Pierced alabaster box from Agra.
- * 1 Soapstone tray from Agra.
- * 12 Ivory miniatures of Tanjore.
- * 3 Ivory charms from Travancore.
- * 1 Flexible brass fish from Ganjam.
- * 1 Plaster cast of 'Harpocrates'—the Egyptian child-god of silence. The original bronze statue was discovered at Taxila.
- * 1 Gurkha kukri.
- * 3 Specimens of Mandla (C.P.), Bell metal work.
- 50 Photographs of sculptures in the Peshawar Museum. (Presented by the Peshawar Museum.)
- 1 Plaster cast of a Babylonian seal the original of which now is in the Nagpur Museum, dated from about 2000 B.C. according to Mr. L. W. King of the British Museum. (Presented by the Nagpur Museum.)
- 1 Photograph of the above cast. (Presented by the Nagpur Museum.)
- 1 Photograph of the seal. (Presented by the Nagpur Museum.)
- 8 Specimens of Manganese ore. (Presented by Mr. C. K. Ram Chowdhary of Kampti, C.P.)
- 5 Plaster casts of sculptures in the Lahore Museum. (Prepared by the Curator of the Hyderabad Museum.)

COINS.

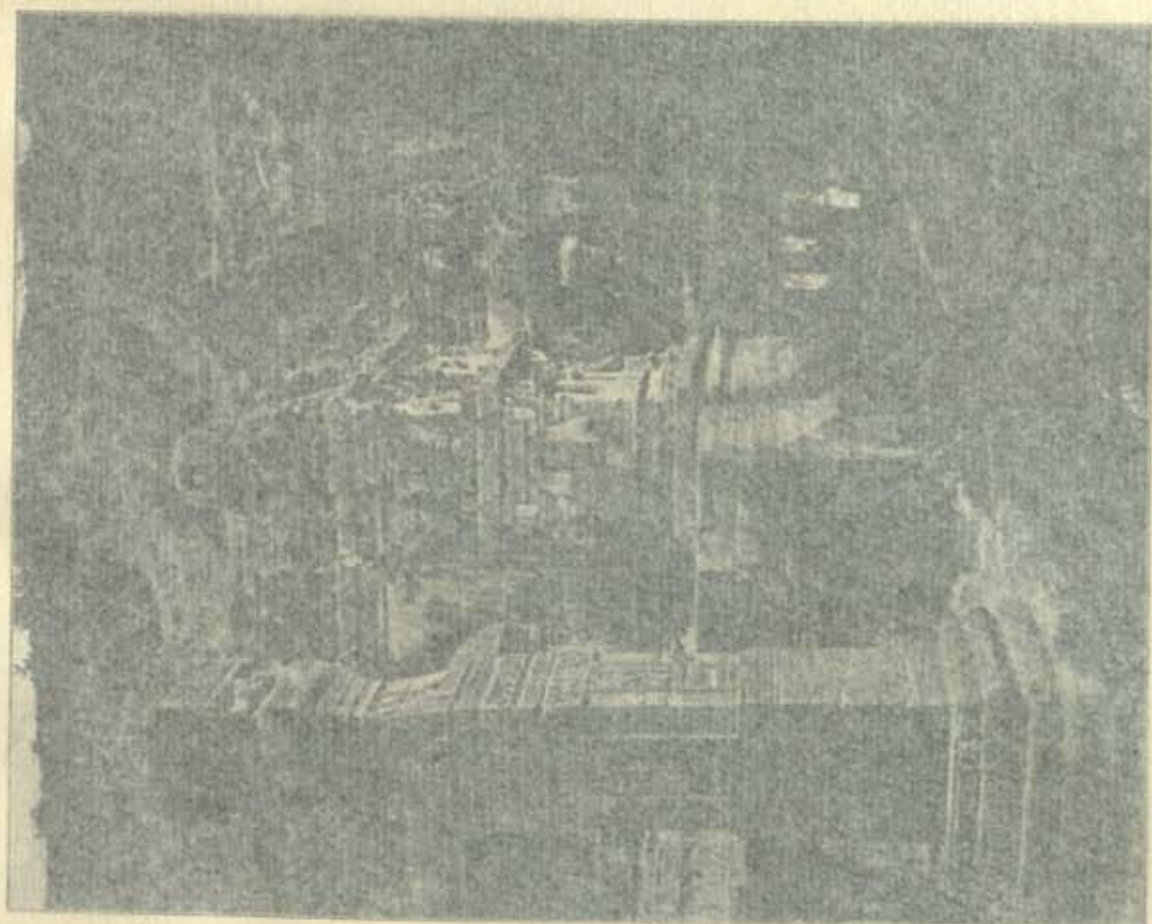
Particulars of Acquisition.	Gold.	Silver.	Copper or other metal.
Received from H.E.H.'s Mint	.. ..	300	.. ..
Jodhpur Durbar	.. ..	2	.. ..
Lucknow Museum	.. ..	34	.. 23
Treasure trove	.. ..	214	.. ..
Madras Government	.. 18	.. ..	.. 1 (lead)
U.P. Government	.. 1	.. 36	.. 26 (1 lead)
H.E.H.'s High Court	.. ..	.. ..	.. 25
Taluqdar of Parbhani	.. ..	24	.. ..
Purchased	.. ..	605 (also billon)	.. 1,141
Bikanir Durbar	.. ..	14	.. ..
Treasure trove: found at Bir District, Chowbara, Mominabad.	.. ..	37	.. ..
Tahsildar of Bhongir	.. ..	45	.. ..
Taluqdar of Gulbarga	.. 5	.. ..	.. ..
Do. Parbhani	.. ..	88	.. ..
Do. Gulbarga	.. 12	.. ..	.. ..
Tahsildar of Mominabad	.. 8	.. 310	.. ..
Taluqdar of Bir District	.. 10	.. ..	.. ..
Government Museum, Madras	.. 4	.. ..	.. ..
Taluqdar of Usmanabad	.. ..	1,164	.. ..
Taluqdar of Aurangabad	.. ..	4	.. ..
Taluqdar of Bir	.. ..	2	.. 47
TOTAL	.. 58	2,879	1,263

* Collections purchased by Government.

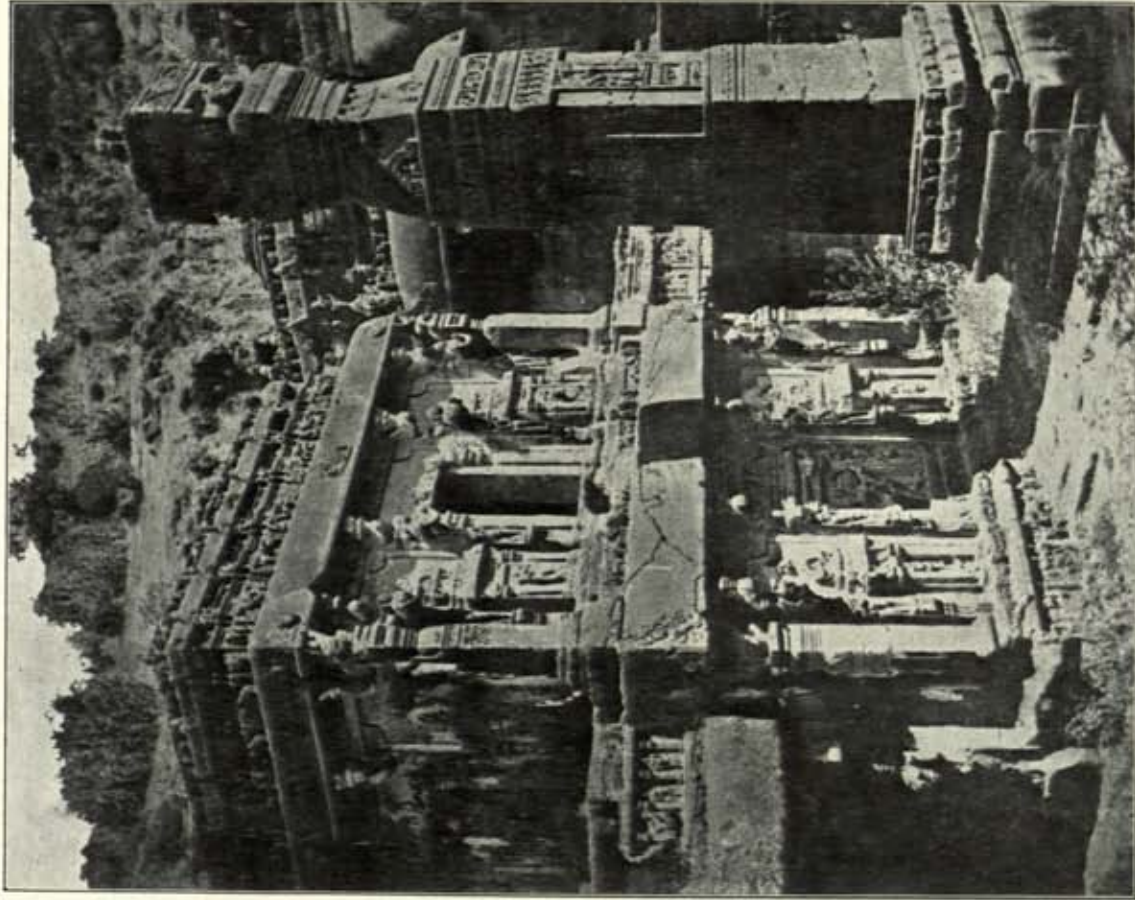
PHOTOGRAPHS.



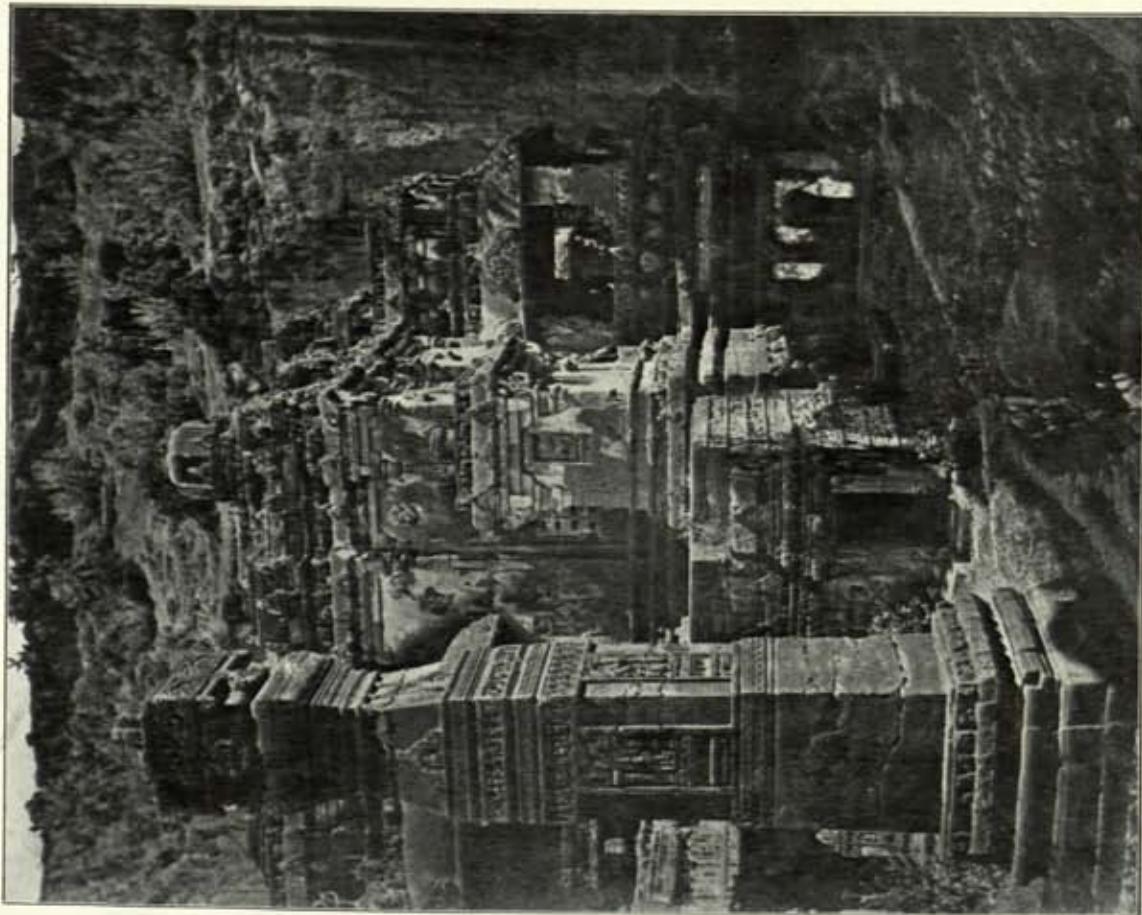
(b). THE SAME; ANOTHER VIEW.



(a). KAILASA, ELLORA: INTERIOR.



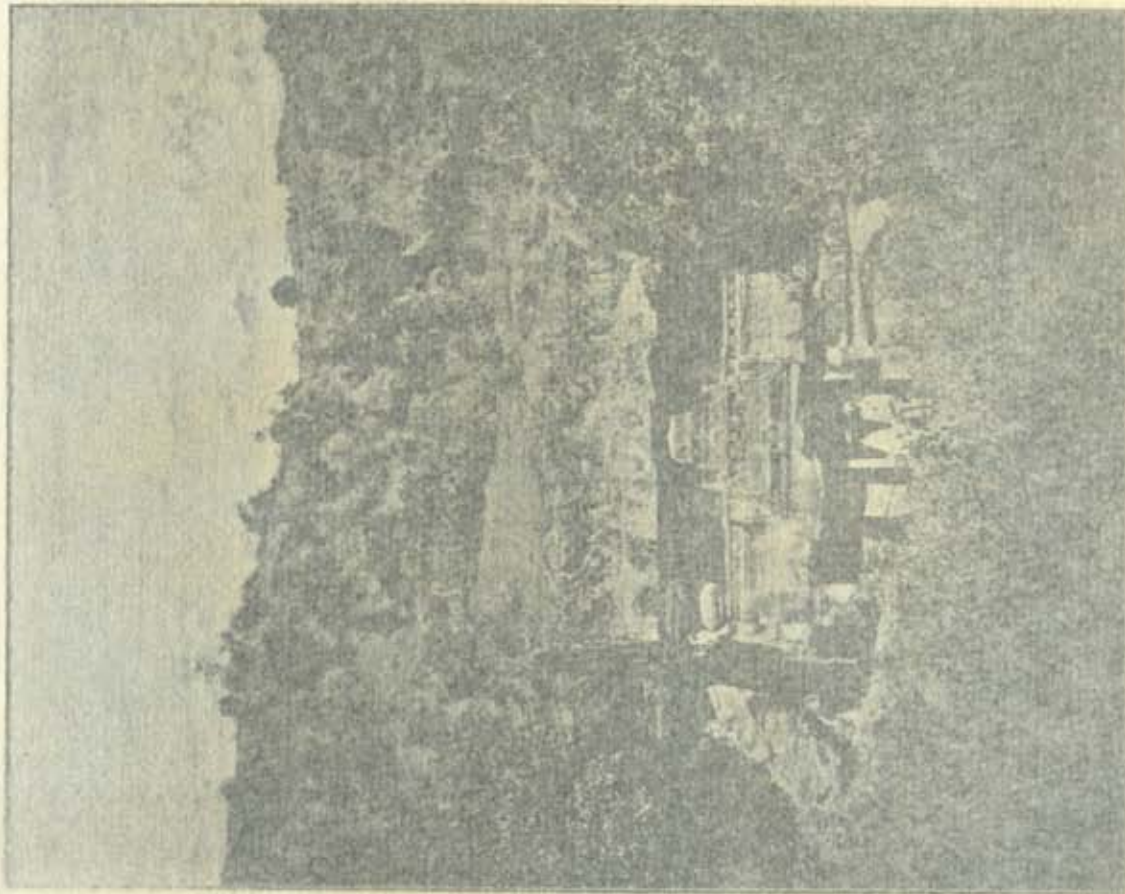
(b). THE SAME; ANOTHER VIEW.



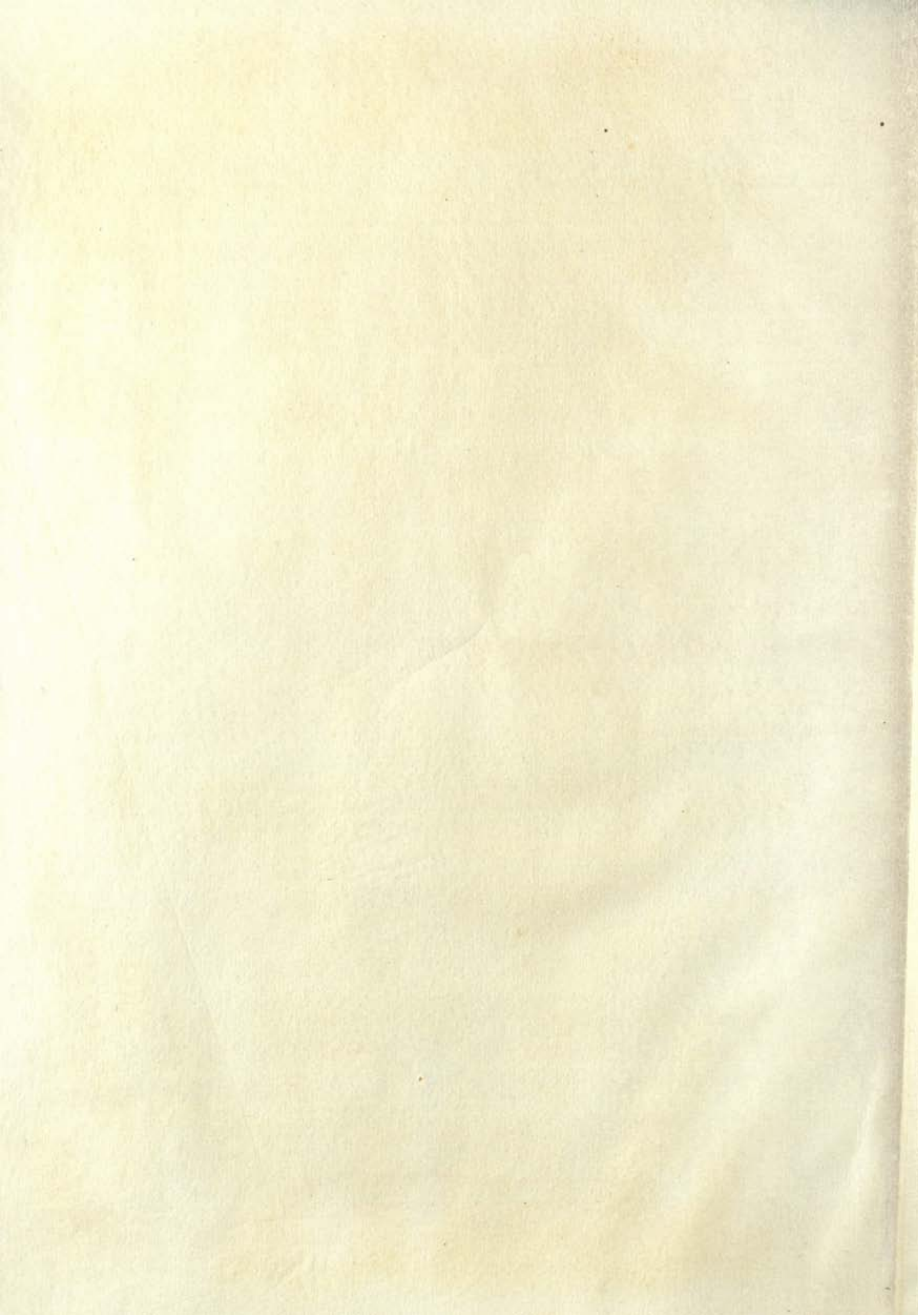
(a). KAILASA, ELLOBA; INTERIOR.

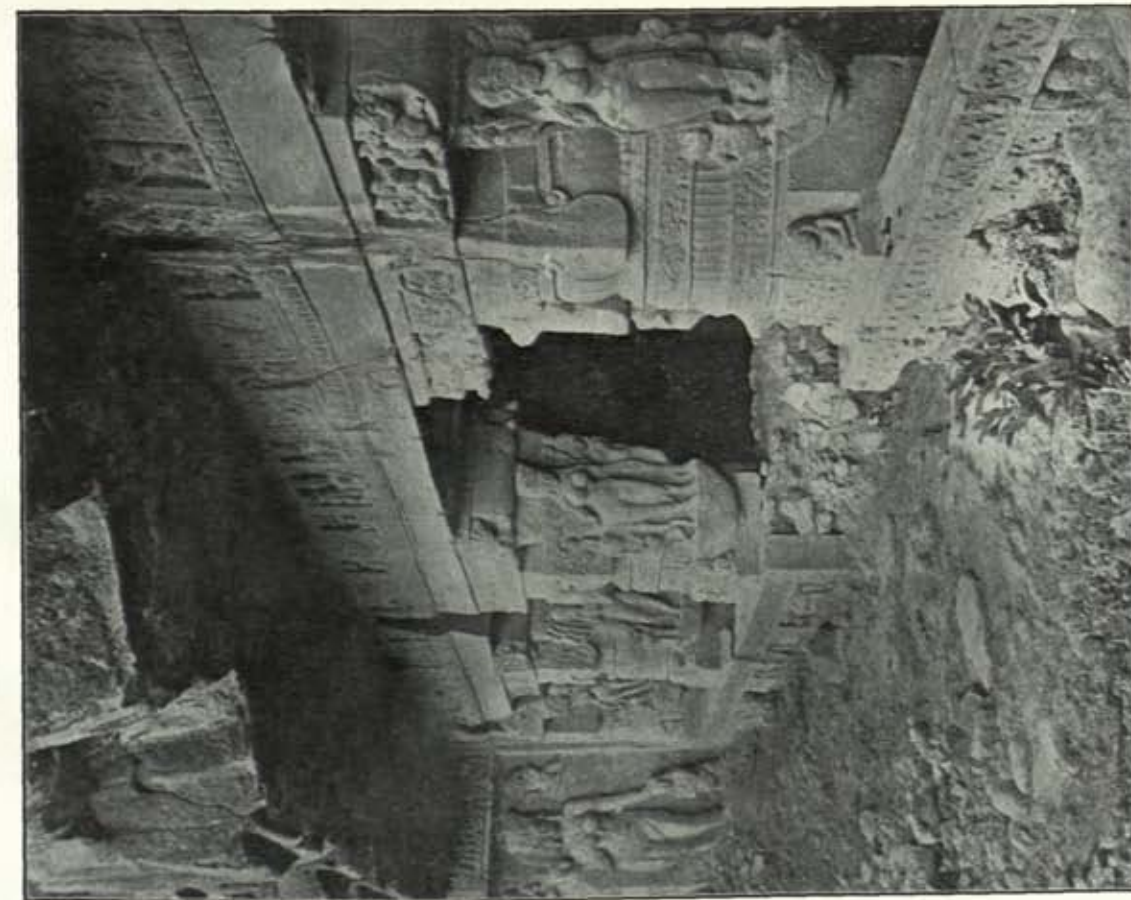


(a) RAMESVANA, ELLORA: FAÇADE.
(BEFORE CONSERVATION)

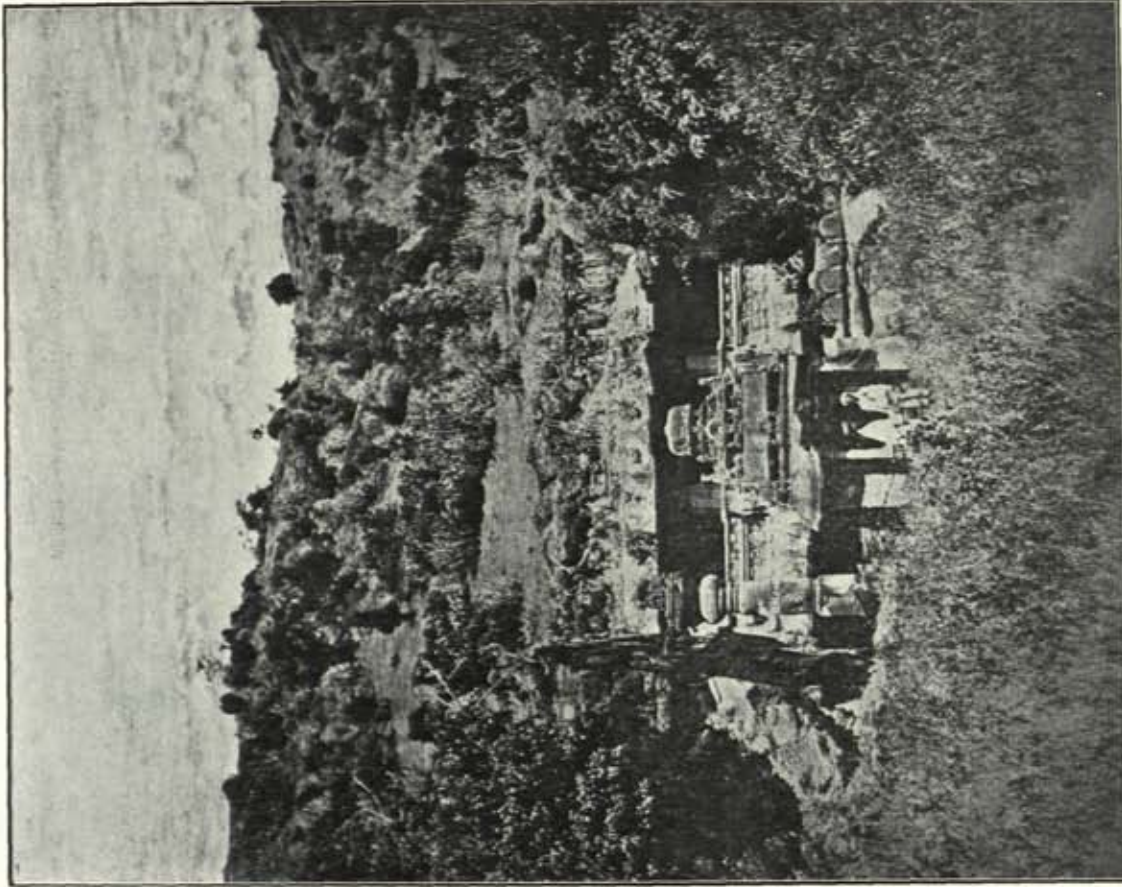


(b) INDIRA SABHA, ELLORA: ENTRANCE.
(SHOWING MONOLITHIC PILEAR WHICH FELL DOWN SOONLY AFTER LORD
NORTHBROOK'S VISIT)



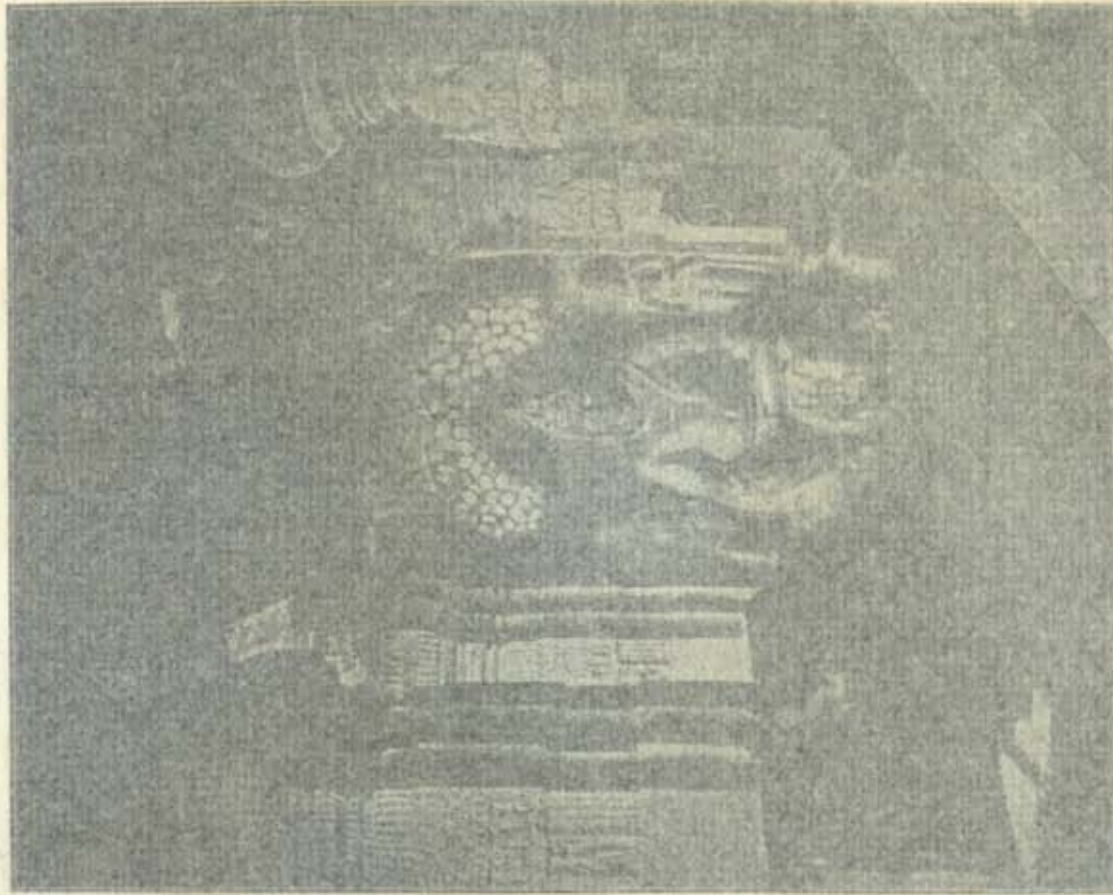


(a) RAMESVARA, ELLORA: FACADE.
(BEFORE CONSERVATION)



(b). INDRA SABHA, ELLORA: ENTRANCE.
(SHOWING MONOLITHIC PILLAR WHICH FELL DOWN SHORTLY AFTER LORD
NORTHBROOK'S VISIT).



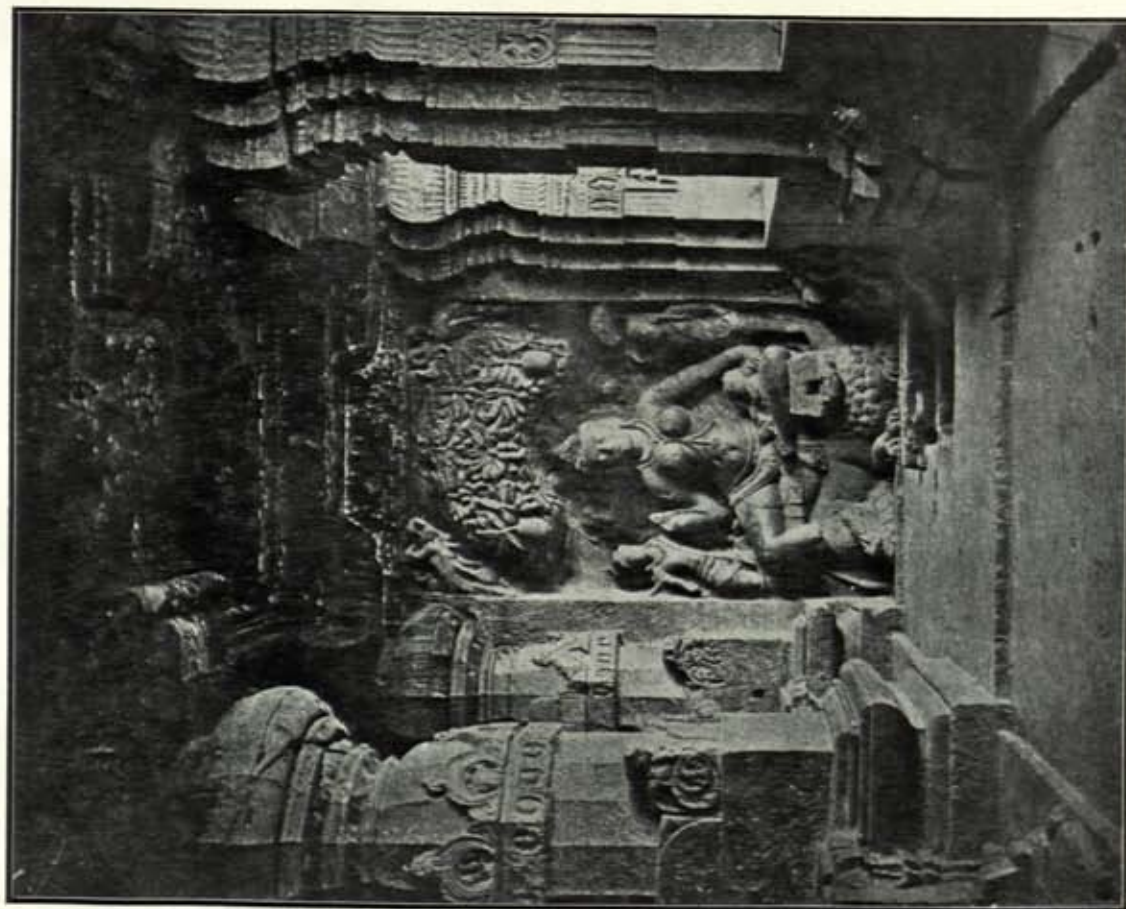


(b) THE SAME: FIGURE OF INDRA.

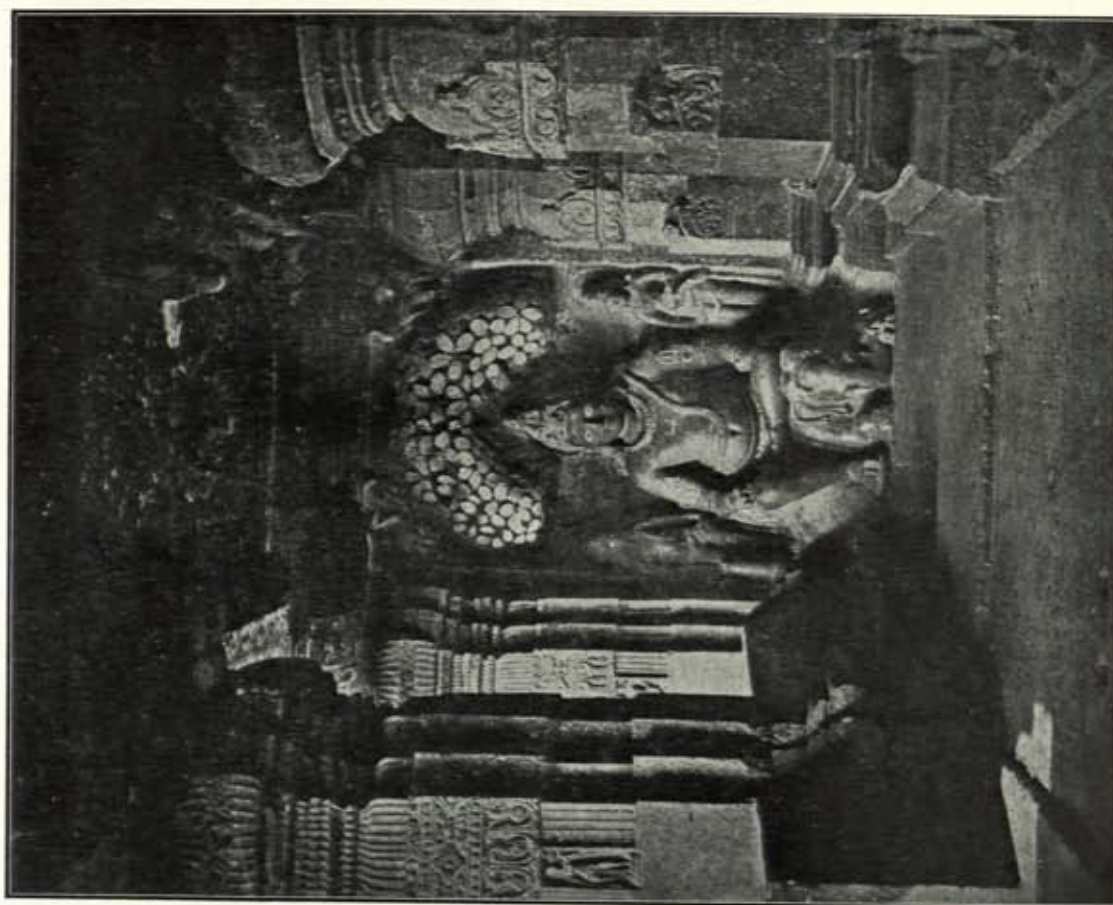


(a) Gandhara, Kishan: FIGURE OF INDRA.

Photo, courtesy of the British Museum, London, 1900.



(a) INDRA SABHA, ELLORA: FIGURE OF INDRĀNI.



(b) THE SAME: FIGURE OF INDRA.

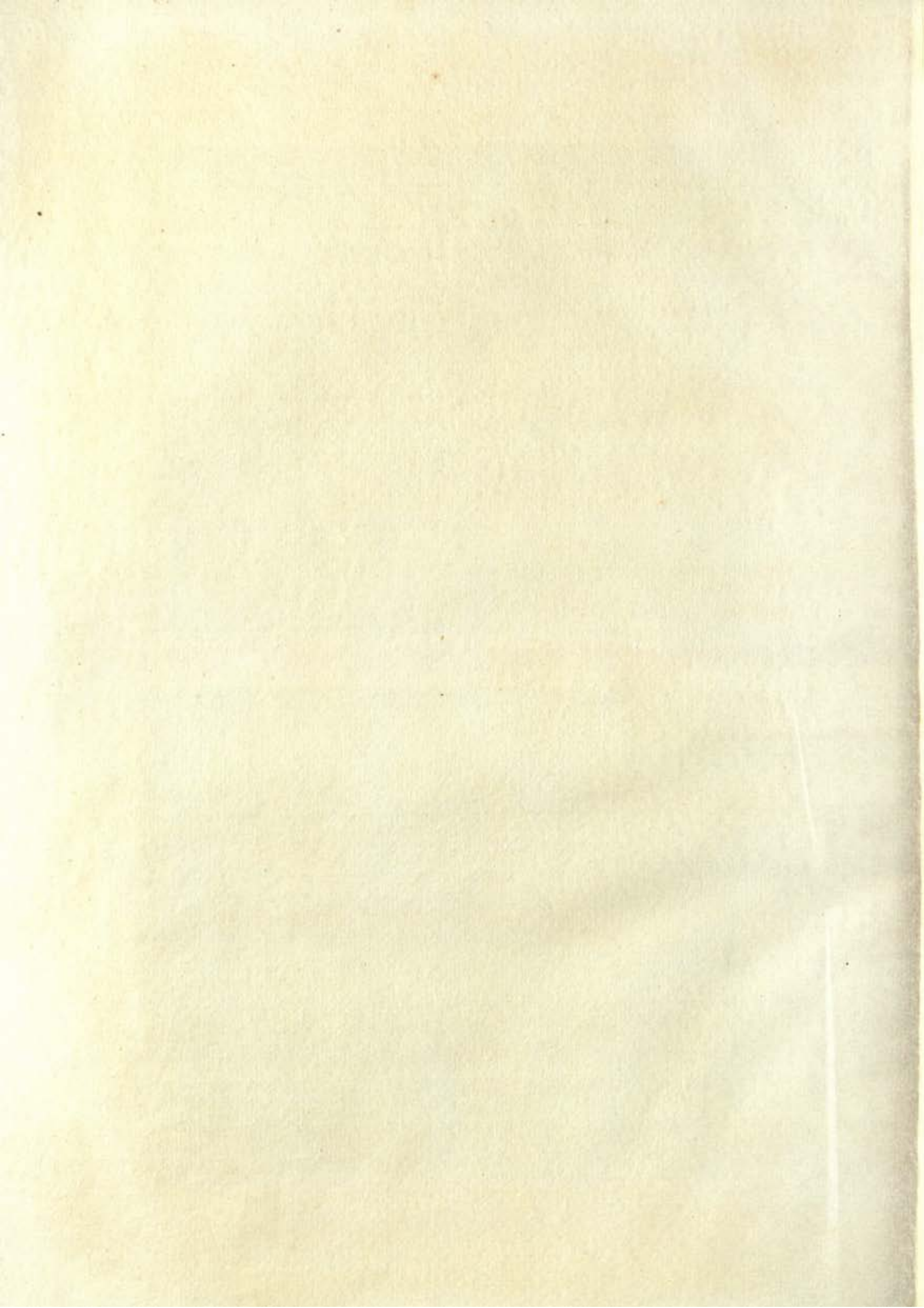
Photo-engraved & printed at the Offices of the Survey of India, Calcutta, 1971.



(a) TEMPLE OF AHLYĀ BAI, ELLORA. (HEMADPANTHĪ STYLE)



(b) SHRINE OF HAZRAT GESU DARAZ, GULBARGA: ARCHWAY.

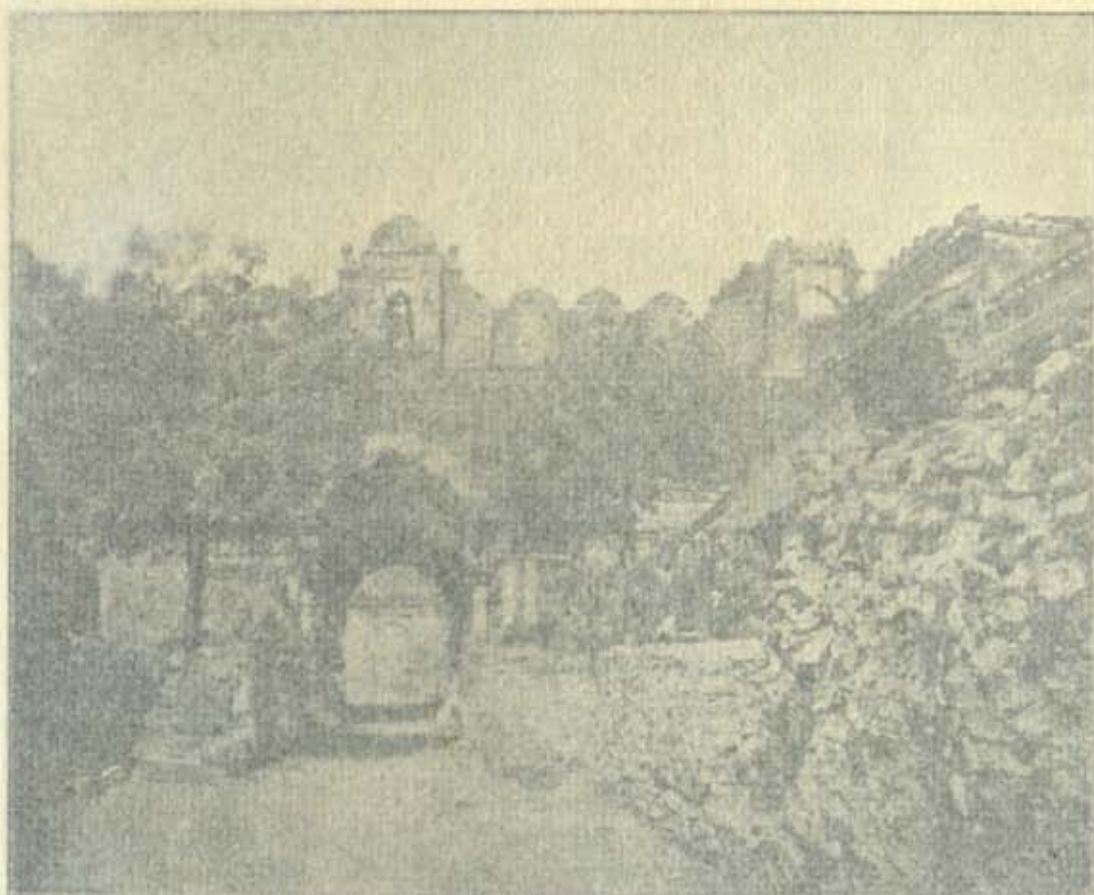




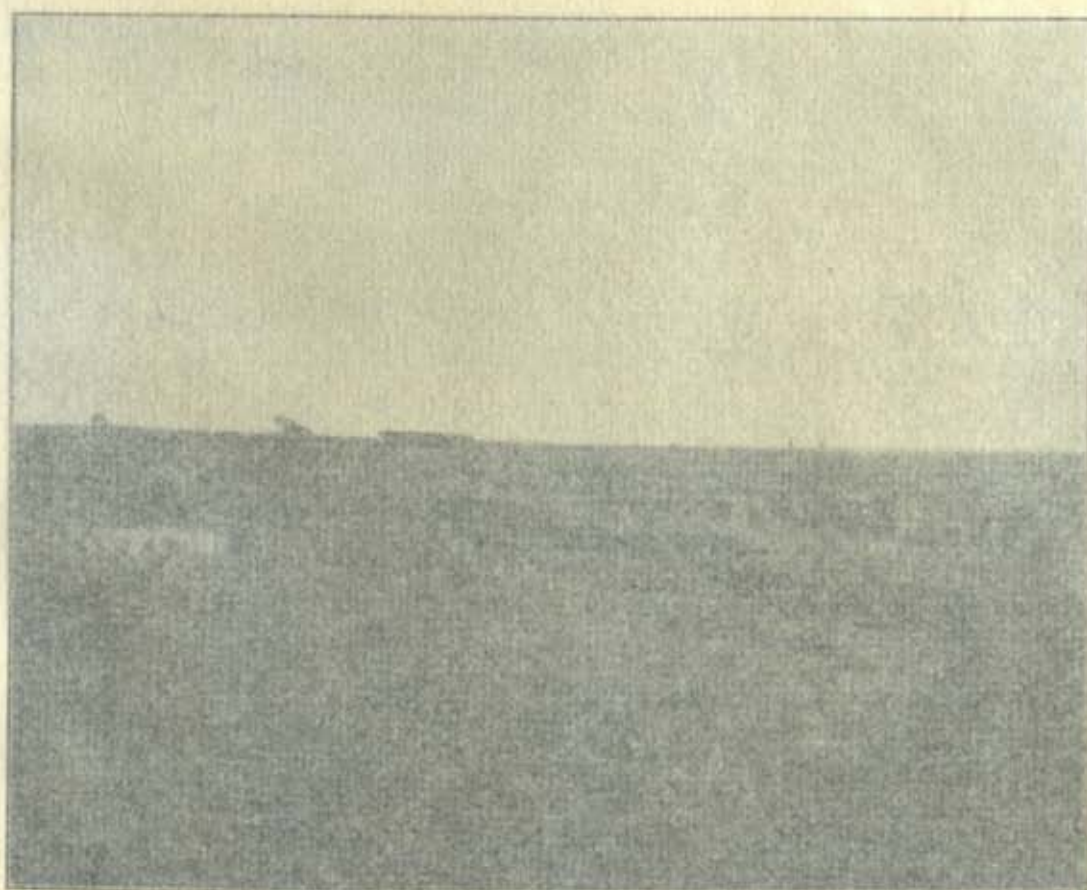
(a) TEMPLE OF AHLYĀ BAI, ELLORA. (HEMADPANTHĪ STYLE)



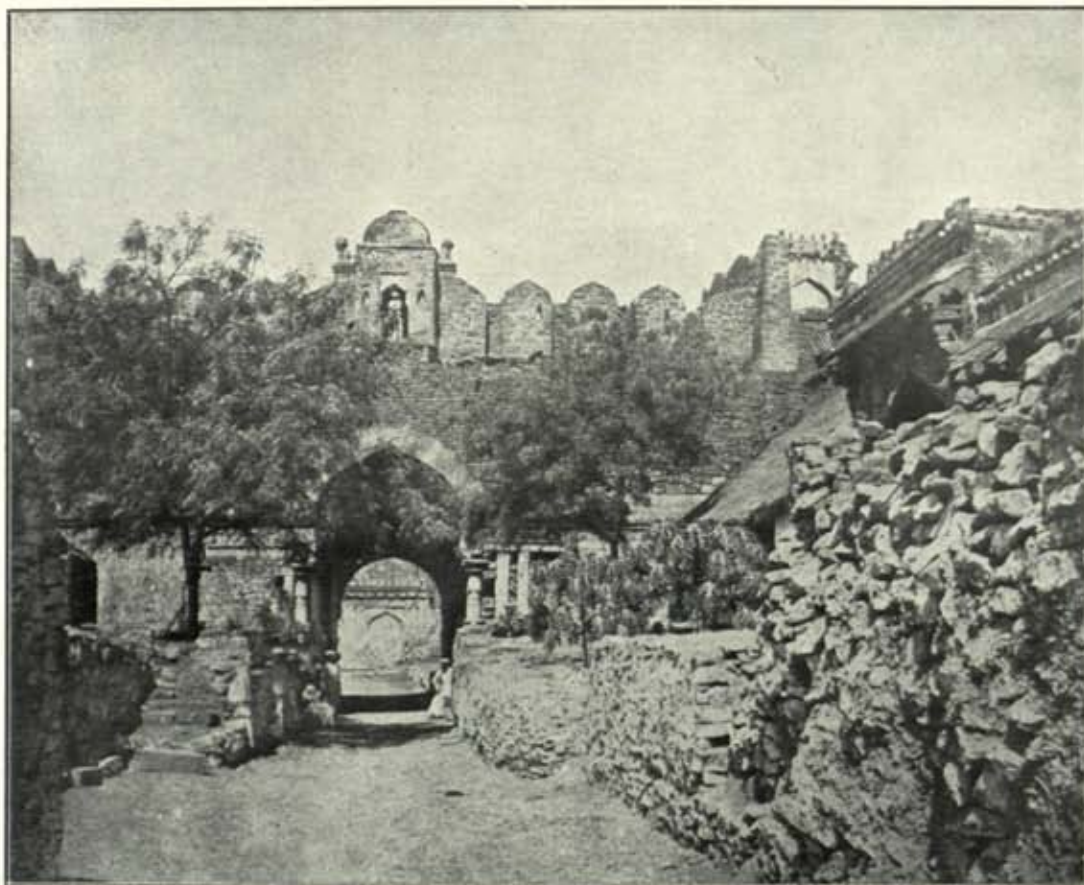
(b) SHRINE OF HAZRAT GESŪ DARĀZ, GULBARGA: ARCHWAY.



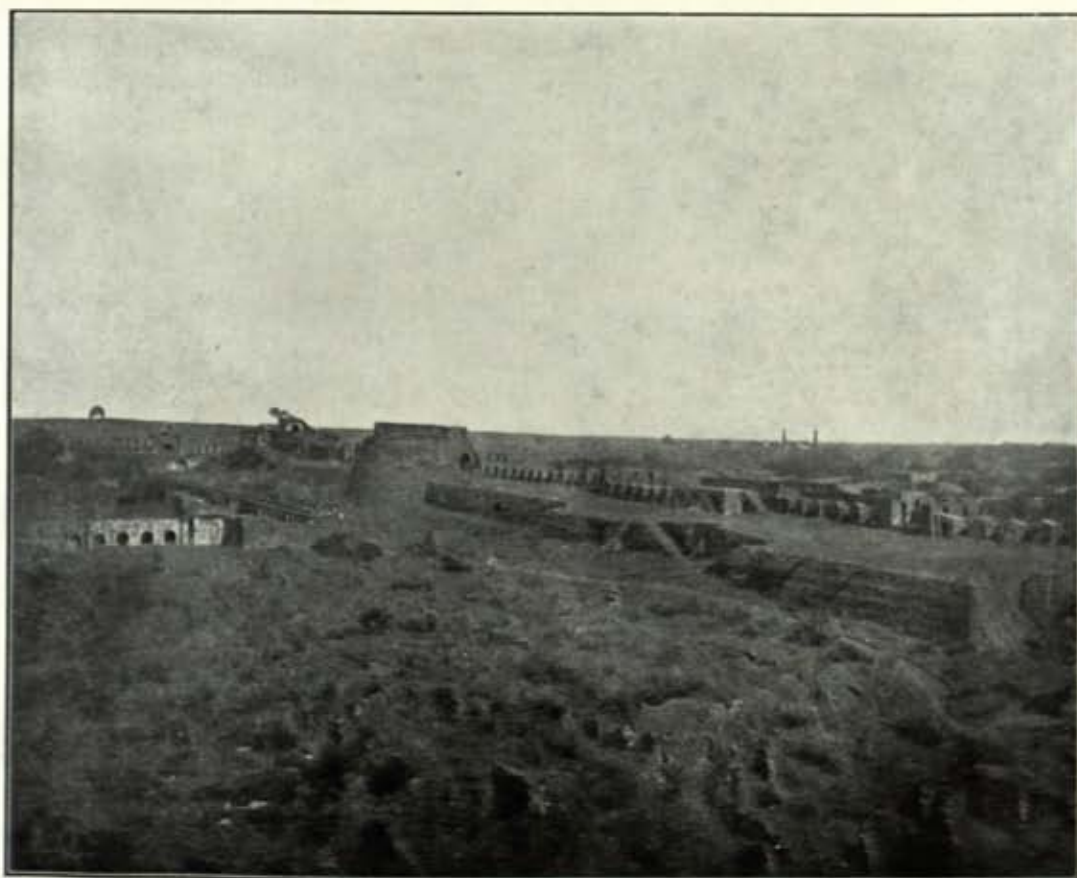
(a) GOLCONDA FORT: WESTERN GATE.



(b) THE SAME: FORTIFICATIONS.



(a) GULBARGA FORT: WESTERN GATE.



(b) THE SAME: FORTIFICATIONS.



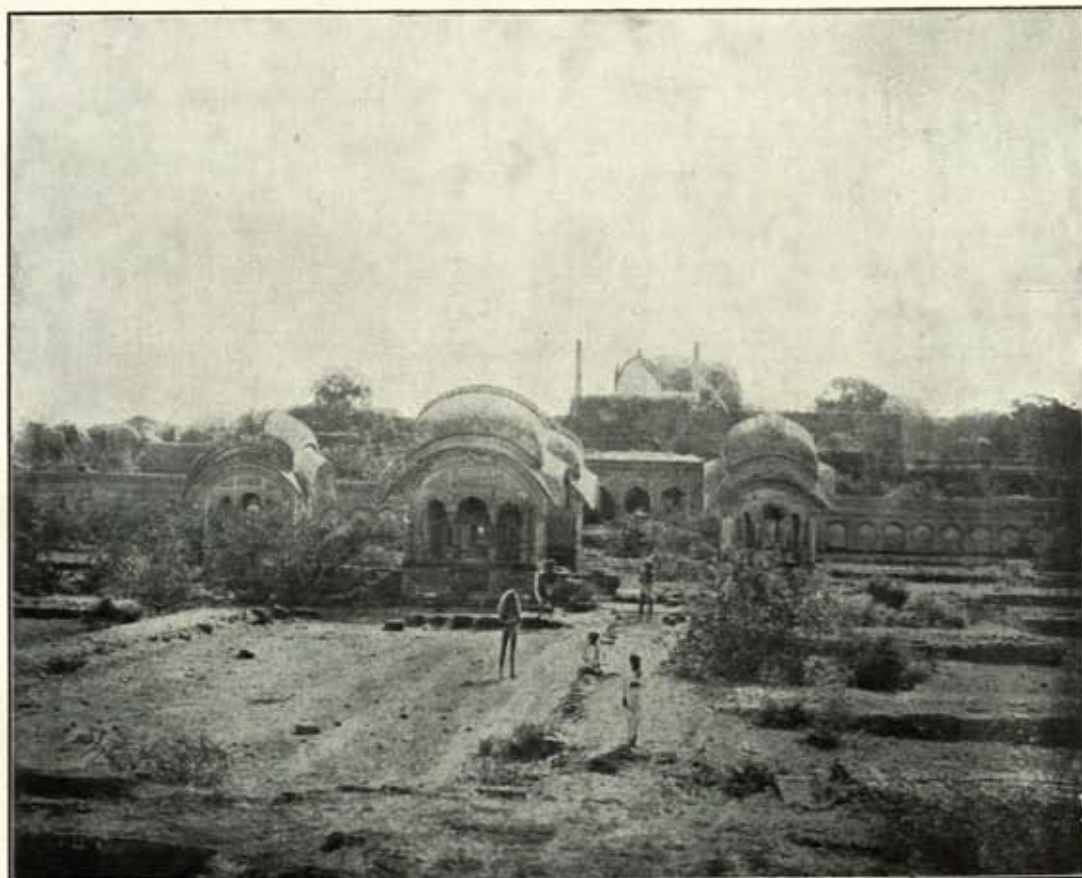
(a) CHINI MAHALL, DAULATABAD. (PRISON OF ABUL HASAN QUTB SHAH)



(b) BANI BEGAM KA HAATH, KHERLA.



(a) CHINĪ MAHALL, DAULATABAD. (PRISON OF ABUL HASAN QUTB SHĀH)



(b) BANĪ BEGAM KĀ BAGH, KHULDABAD.



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The Hyderabad Archaeological Society, on the 21st April, 1916, decided that a Gold Medal be instituted to commemorate the memory of Sir Alexander Pinhey, K.C.S.I., C.I.E., the Founder and First President of the Society.

Regulations.

- (1) The 'Pinhey Gold Medal' shall be awarded triennially for the best work on Deccan Archaeology or History, in accordance with the subjoined conditions.
- (2) The competition shall be open to scholars in any part of the world.
- (3) Competitors shall submit a thesis on any subject chosen by themselves relating to Deccan Archaeology or History. The thesis should be an unpublished work, or, if published, it should not have been published more than two years before its submission for the Pinhey Medal.
- (4) Theses for the first competition will be received up to the end of October 1918, and subsequently in the October of every third year, i.e. in October 1921, 1924, and so on.
- (5) If the selected thesis is an unpublished work, the Society, at the recommendation of the Council, shall have the right to publish it in the Society's *Journal*.
- (6) If in the opinion of the Council none of the theses submitted in any year is of special value, the Medal shall not be awarded in that year.
- (7) If a thesis is written in any language other than English, the competitor shall furnish an English translation thereof.